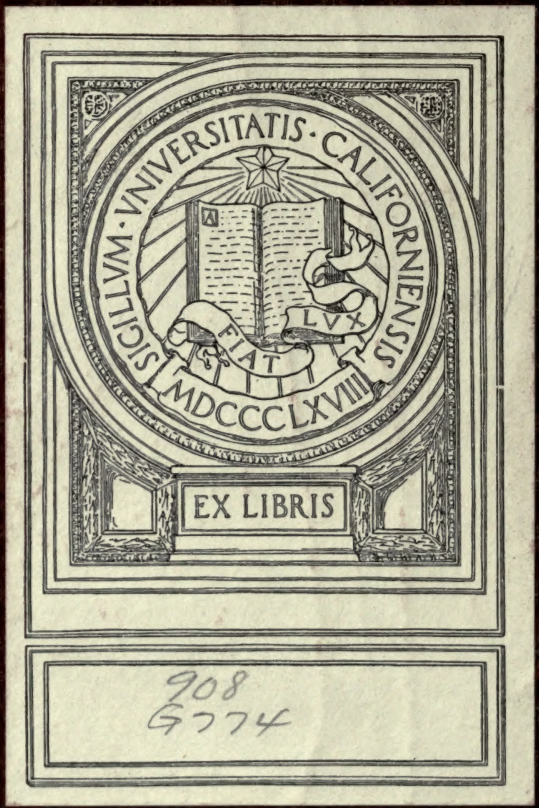
The Stage in the Twentieth Century

Robert Grau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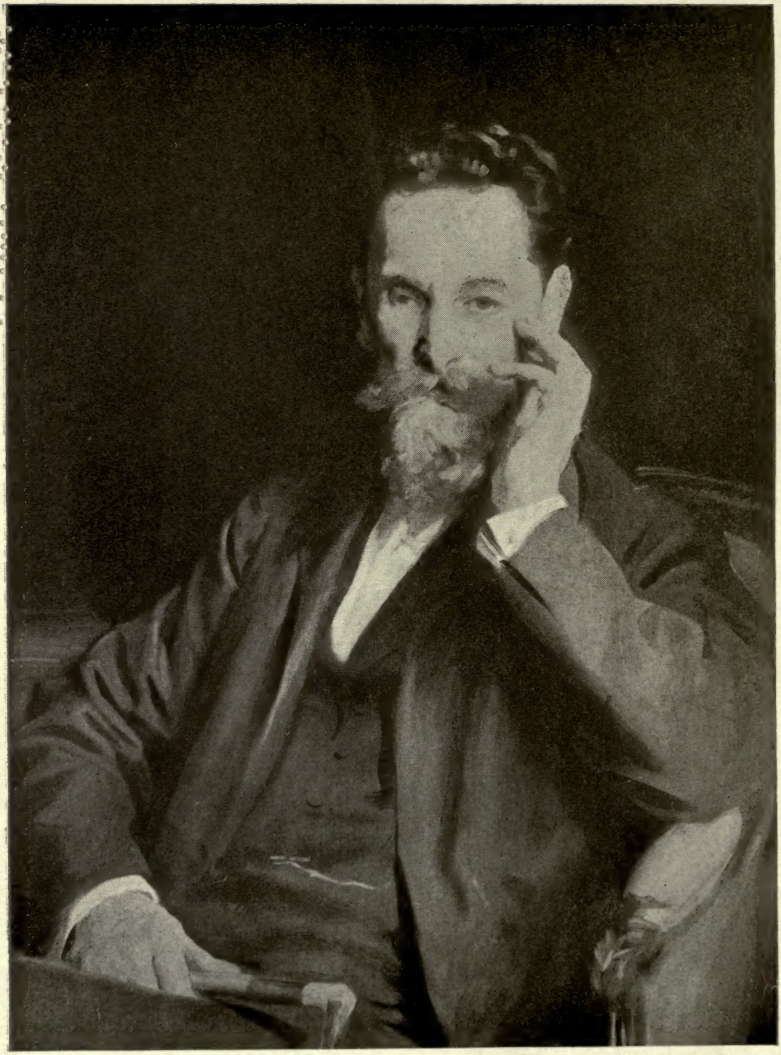

JOSEPH PULITZER
(In Memoriam)
Whose Bequest to the Philharmonic Society Has Endeared His Name in Musical History

THE STAGE
IN THE
TWENTIETH CENTURY

THIRD VOLUME

By

ROBERT GRAU

Author of
"The Business Man in the Amusement World"
"Forty Years Observation of Music and the Drama"
Etc., Etc.

With Reproductions of Photos and Other Interesting Originals

BROADWAY PUBLISHING CO.
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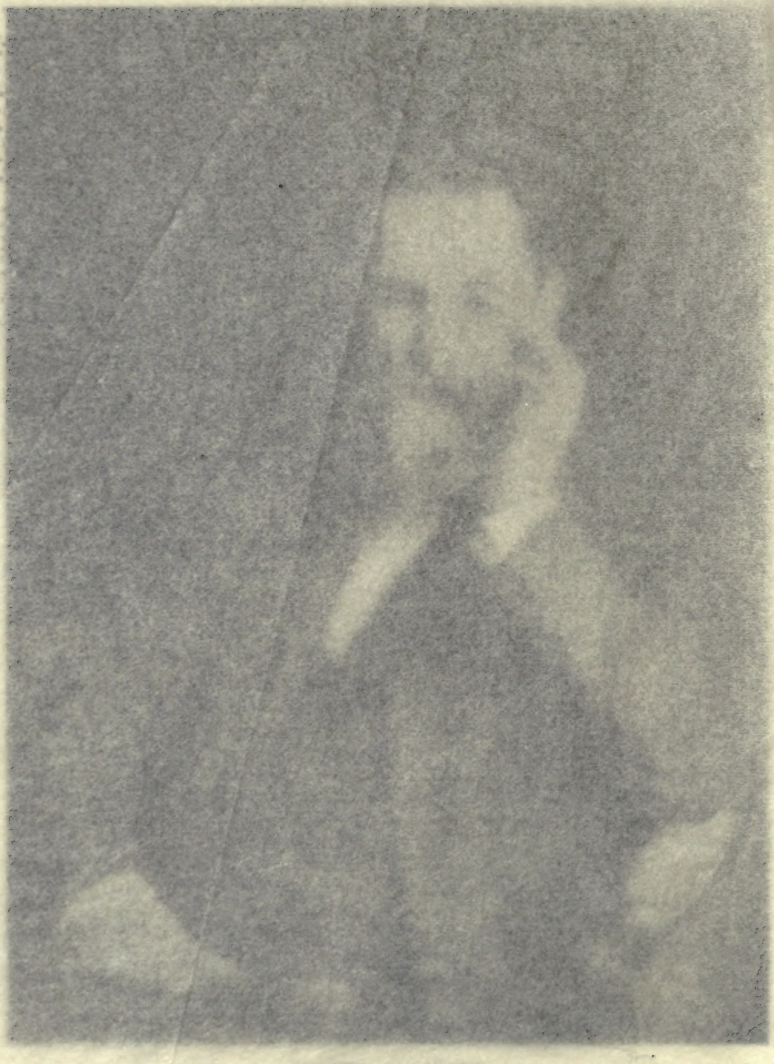

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835 Broadway - New York
1912

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by
Mrs. Mable Grau

UNIV. OF
CALIFORNIA

To My Dear Wife
and to
My Grandchildren
DONALD and NORMAN DAVIS
This Volume is Dedicated

M20696

AUTHOR'S NOTE

What may appear to be an incongruity is the fact that many famous persons in the stage calling are either omitted or but briefly included in the present volume. This the author wishes to explain as due to the part these ladies and gentlemen played in the previous volumes.

The same explanation applies to the illustrations, many whose portraits would seem appropriate in the newer work were included in the earlier issues and to repeat these would be unfair to those who possess the author's three works.

Attention is called to the chapter devoted to prominent players and musicians who have passed away since the issue of the last volume.

ROBERT GRAU
Mt. Vernon, New York.

April, Nineteen Hundred and Twelve

JOHN JACOB ASTOR

(In Memoriam)

Whose Public Spirit Aided Notably in the Uplift of Music and the Drama

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CALIFORNIA

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ADDENDA.

Since the present volume reached the final presses the following important occurrences and changes should be recorded:

Al H. Woods, on returning from his European trip in May, 1912, announced that he had secured the American rights to the moving pictures of Max Reinhardt's spec-

tacle, "The Miracle." This announcement is significant in that it verifies the contention of the author that the leading theatrical managers of this country are recognizing the importance of the silent drama, and propose to affiliate themselves with the important factors in that field. The motion pictures of "The Miracle" are controlled by Joseph Menchen, a young electrical engineer, whom the writer discovered in Kansas City fifteen years ago, and who came to New York at that time, a mere boy, without friends or capital; but he soon became a factor and was the first to demonstrate the great part that electricity was to play in the field of the theatre.

The Messrs. Schubert have secured the American rights for the Cinoplasticon, a device for the perfect presentation of motion pictures without flicker. The illusion in the Cinoplasticon lies in the revelation of the players precisely as on the speaking stage, showing the figures in perfect contour.

The Edison "speaking" pictures have been completed, and will be exhibited in the Fall all over the country. Harry Furniss, the famous London artist, came hither for this great undertaking, and before returning home expressed himself as confident that the "speaking pictures" would create a sensation.

At New York's ultra swell Lyceum Theatre, motion pictures of Paul J. Rainey's African Hunt are attracting the largest and most fashionable crowds seen at that theatre for more than a year.

The Herald Square, Joe Weber's and Garden Theatres have reverted to the silent drama, thus making the number of playhouses in Greater New York to become so transformed twenty-eight, and the end is not yet recorded.

Revivals of "Robin Hood" and "Patience" at the New Amsterdam and Lyric Theatres were successful, notably so in the former instance, resulting in the permanency of the De Koven Opera Comique Co. and the practical certainty that one of New York's larger opera houses will soon house this organization.

The Aborn Opera Company, in its production of "Hansel and Gretal," at the Broadway Theatre in May, 1912, attracted the attention of the critics to the fact so often stated by the writer, to the effect that opera in

English does not mean native grand opera, and the success of Messrs. De Koven and Aborn should hasten the day when organizations such as were "The Bostonians" and the Clara Louise Kellogg Company will be permanently revived.

The purchase of Percy Williams' circuit of high-grade vaudeville theatres by B. F. Keith, and in which the latter is associated with several of the larger vaudeville interests, including Messrs. Myerfeld and Beck, Max Anderson, M. Shea, J. H. Moore and others, means the indefinite postponement of the Orpheum Circuit plans to extend its operations east of Chicago. No victory was achieved on any side. Messrs. Keith and Beck have attained their goal in a complete clarification of the vaudeville situation.

During the Summer season of 1912 a general revival of old-time comic opera is imminent all over the country. The leader of this movement is Miss Maud Daniell, for many years directress of the Wilbur Opera Company and an expert organizer. Miss Daniell is associated with C. E. Bray of Chicago in this plan. One organization began its campaign in the historic Spanish Fort Opera House at New Orleans in May, 1912, with "La Mascotte."

Emulating the procedure of Madames Bernhardt and Rejane, Nat C. Goodwin has capitulated to the importunities of the camera man and will present in June, 1912, a filmed production of "Oliver Twist," with himself as *Fagin*, in motion picture theatres, under the direction of Mr. Spanuth, head of the General Publicity and Sales Company, an organization that has adopted a policy of presenting well-known stars in the field of cinematography.

The Supreme Court decision on May 11, 1912, confirmed that of the lower court in awarding possession of the Fifth Avenue Theatre, New York City, to F. F. Proctor for the four years still remaining of his lease. Mr. Keith has appealed to the highest courts, and a final decision is expected in the Fall of 1912.

Oscar Hammerstein in May, 1912, paid off the mortgage of $100,000 on the Victoria Theatre, New York City, held by E. F. Albee, thus complicating the vaude-

ville situation as far as the policy of the New Palace Theatre is concerned.

Thomas Cochrane resigned from the management of the Majestic Film Company in May, 1912, to assume the direction of the Kinemacolor (American) Company.

Before sailing for Europe, Signor Gatti-Casazza announced that a native grand opera composed by Walter Damrosch would be included in the repertoire of the Metropolitan Opera House, season of 1912-13.

On May 15, 1912, Messrs. Cohan and Harris acquired the lease of the Astor Theatre from Messrs. Wagenhals and Kemper, the price for the unexpired term being announced at $250,000. This acquisition gives Cohan and Harris four New York theatres and is strikingly illustrative of the amazing success of the firm. A decade ago George M. Cohan was appearing in vaudeville theatres with "The Four Cohans" and Mr. Harris was a member of a firm presenting melodrama productions. Both are now extremely wealthy—while the retiring firm's career is quite as interesting. In three years of the four that they conducted the Astor Theatre, Wagenhals and Kemper presented but three plays, and on two of these, "Paid in Full" and "Seven Days," they amassed a fortune said to be close to one million dollars.

The "One-Man Orchestra," referred to in the volume as the Hope-Jones Unit Orchestra, is known as the Wurlitzer-Hope-Jones Unit Orchestra, and is manufactured by Rudolph Wurlitzer and Company, of Cincinnati, O.

The Motion Picture Distributing and Sales Co. have announced the withdrawal of some of its manufacturers of film in May, 1912, and these have organized an independent company. This procedure, however, does not affect the Sales Company in its output, its original founders still remaining and new manufacturers have been added, so that its officers claim the position of the Sales Company has been strengthened instead of weakened.

CHARLES C. PUFFER

To Whom the Author Extends His Congratulations for Having "Missed" the *Titanic* After Passage Was Engaged.

UNIVERSITY OF CALIFORNIA

INTRODUCTORY

In the preparation of the third volume, the Author has been confronted with conditions that have had a natural effect on the recital now presented, in that the Stage as a theme no longer is confined to the player in the flesh.

As prophesied in the previous volume, science and invention have made rapid strides in their encroachment on the realm of Thespis, and the part now being played by the phonograph, the player piano, and the various phases of development of the irresistible moving picture in contributing to the entertainment of the public, is too important to be ignored in a work of this character, particularly in view of the fact that the stage and its people have made the encroachment possible. Moreover, the disastrous conditions recorded in the volume as existing in the amusement calling, have been nevertheless greatly mitigated through the affiliation of the players and singers themselves with the inventors, already to such an extent that it is now a serious question as to whether the living or the mechanical in music and the drama will survive. The spectacle of a moving picture exhibition in a leading Broadway theatre at the usual prices of admission for the best plays—drawing to the box office $12,000 in a single week, is amazing, and yet this represents a condition in the infancy of an industry which many believe will ultimately change the theatrical map.

However this may be, the Author has felt the necessity of justifying the presentation in this volume of the facts in connection with the advent of a new era in the field of public entertaining. This series of volumes are subscribed for by the professionals themselves rather than by the general public, and this fact naturally influences the character of the recital, an effort being made to convey to the readers the results of much research in the hope that they may be benefitted and influenced thereby. Attention is again called to the various biographies, some of which, though lengthy, contain more data of historical value than of distinctly personal reference to the subject.

THE TWENTIETH CENTURY STAGE, MECHANICALLY.

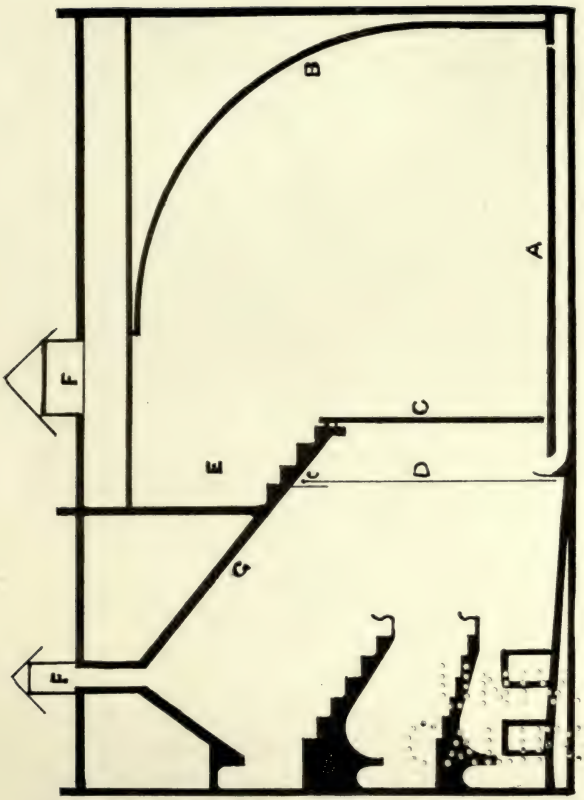
Contributed by Claude L. Hagen.

The future stage is a virgin field for improvements. Producers of photo plays have set the pace to be followed, a continuous story, rapid change of scenes, perfect illumination of scenes and characters, intimate relation to its audience.

The New Theatre, Central Park West, New York City, dedicated by its Founders in 1909 to the advancement of the Drama, was provided with many devices to facilitate rapid change of scenes and illuminating effects. But the enormous size of the theatre was not considered when its director selected its repertoire of plays and its actors. Wonderful scenic effects were produced every few days, ranging from opera to sketches. Premier performances of Shakespearean plays were given after matinee performances of other heavy scenic plays. The most remarkable schedule was carried out without a single postponement. The productions were praised without stint, yet after two seasons of experiment by its directors, they had to hang up the sign "FAILURE." This magnificent temple of art, seating nearly 3,000 persons, planned and molded into exquisite form and

color by experts, was blamed for the failure. It had no acoustic properties. Its silence acquiesces, yet its late director is engaged in directing a theatre seating 300 persons, because he knows now he must have his audience intimate with his actors.

The New Theatre was originally arranged by the late Heinrich Conried during his term as director of the Metropolitan Opera House. And for opera, it was ideal. Yet it was dedicated to the drama. After the building was nearly complete, the commission for the stage machinery appurtenances and illuminating effects for the stage were awarded with the result that when the theatre opened they were not finished. Only the Drehbühne was complete, and upon it were produced all of the plays. "The School for Scandal" scenery which was so massive that it had to be put into place by machinery, required six changes of the Drehbühne to place it before the audience. Four of these changes were made in one minute each and two in one and a half minutes each. "Strife," with its massive mill scene and mob of strikers was moved complete to its place in less than one minute. The illumination of the stage was the direct system under perfect control of an operator located under the stage in front of the musical director. The combined use of all the illumination provided did not light the scenes and characters properly. The stage house contained more than three quarters of a million cubic feet of space. Some idea may be gleamed of the size of the auditorium by the fact that the back of the gallery was 191 feet from the back of the stage, 112 feet horizontally from the curtain line, and 70 feet above the stage floor. In "The Cottage in The Air," more than 600,000 cubic feet of space was exposed to the audience



"The Intimate Theatre" Longitudinal Section

Key

A	Drehbühne or Revolving stage floor
B	Sky dome or Vault of Heaven
C	Fire Curtain Sliding door type
D	Act Curtain Drapery side Chops type
E	Light Chamber Diffused light system
F	Ventelators Tupping top type
G	Sounding Board to be made absorbant of sound
H	Orchestra hidden from View by grill
I	Organ " " " " "

THE INTIMATE THEATRE COPYRIGHTED BY CLAUDE L. HAGEN

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when the curtain was drawn on one of its scenes.

Europe has learned long ago that theatre and stage engineering is a profession acquired not from books, but by practice. America does not understand it that way and intrusts its theatre designs to architects, who build theoretically, not practically. By the latter, I mean that they do not keep up to date as to requirements or the opportunities, as they are not engaged in the production of plays, and when directors can be found who will attempt to advance the Drama by presenting speaking plays to an audience, part of whom were more than half a block away, it is very evident that they do not know what it required.

The moving picture is a model for the Twentieth Century Mechanical Stage, Dissolving Scenes, Perfect Illumination, Intimate Audiences.

THE INTIMATE THEATRE.

A. Revolving stage or Drehbühne.
B. Act curtain.
C. Footlights, side lights, border lights.
D. Fire wall curtain.
E. Circular dome over stage.
F. Chamber for reflecting lights and light effects.
G. Ventilators.
H. Auditorium.

The Intimate Theatre, so termed on account of the intimate relation of the audience to the stage. The revolving stage projects into the audience chamber, and is enclosed by the act curtain, just back of which are the footlights. On each side, vertically, are side lights, and overhead are the border or top lights, all concealed. This arrangement distributes the light equally and removes the blinding effects of the light

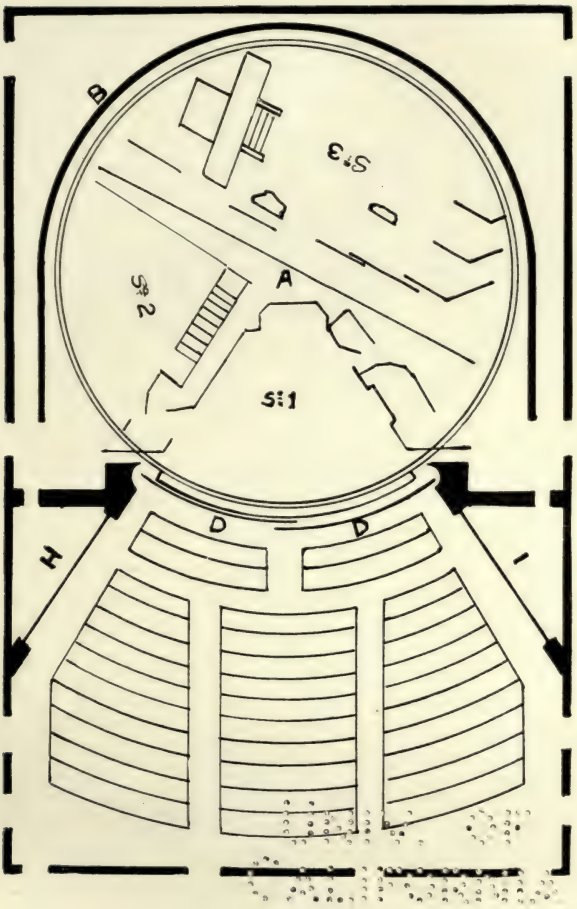
filaments upon the eyes of the actors, permitting them to see their audience.

An orchestra chamber is provided on one side of the proscenium arch; an organ loft opposite. The top of the proscenium arch extends over the entire auditorium, returning down to the rear wall, forming an immense sounding board which will reflect sound waves to every part of the audience chamber and permits of a more efficient control of ventilation. Placing the curtain in front of the footlights permits the stage director to light the picture properly before it is exposed to the audience.

Stage floor covering, carpets, etc., may be extended to the curtain so that the entire scene is in repose when shown. Movable fire walls separate the stage from the audience chamber, arranged as sliding doors suspended from the top and closed in from the sides—this permits the proscenium opening to be closed much quicker than if it were lowered from the top. It also removes the danger of such an enormous weight being suspended over the stage, which might be dropped or lowered onto actors who might be trying to pacify an audience in a panic. There is also less danger of obstruction in this movement as illustrated in the Iroquois Theatre fire.

This arrangement permits of the construction of a light chamber over the proscenium arch. By means of flying or swing bridges, lights and effects can be produced over any portion of the stage.

The Drehbühne or revolving stage is surrounded within the sight lines by a horizon wall with a sky dome, preferably of steel construction, rough plastered and of such color as experiments may determine is best adapted to light effects projected from the light cham-



"The Intimate Theatre". Ground Plan

S.1	Interior Scene
S.2	" "
S.3	Exterior "

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ber. In this manner the entire stage may be flooded with diffused light.

The background also acts as a sounding board to project sound waves.

Beautiful effects may be obtained similar to those of the artist Mariano Fortuny of Venice, who has invented a new process of stage illumination which closely imitates the conditions of nature, and presents all objects in diffused light. Arc lamps are used exclusively, as their light corresponds in composition more closely with sunlight. The light is reflected by surfaces of cloth and thus diffused. In order to produce the various tones observed in nature, the reflecting surfaces are composed of a number of strips, some of which serve for the production of colors, and others for the modification of the light by an admixture of black or white (white paper reflects 70 to 80 per cent., black velvet 4-10th of 1 per cent.) Fortuny has illuminated a stage scene so perfectly that it was photographed without the use of other light as clearly as though it had been out in the daylight.

The opportunity provided by the design of the Intimate Theatre permits of a revolution in stage lighting and dissolving stage pictures.

The Drehbühne permits of a number of scenes being arranged upon it at one time, with no portion of them extending over—thus permitting scenes to be moved into position rapidly, silently. Indefinite time may be expended in preparing scene pictures with that care and detail so desired by the director and artist, and with the knowledge that they will appear undisturbed and silently in their proper place in the play. And thus does the mechanical stage play its part in the advancement of the drama.

The Stage in the Twentieth Century

CHAPTER I

The amusement field, a term comprehending every phase of endeavor in the field of the theatre, finds itself in a unique position in this second decade of the Twentieth Century, for, through the advent of science and artifice on the scene, the problems confronting our amusement caterers have become so serious, that the number of what are called "producers," now operating in the distinctly theatrical field, is the smallest recorded in the last twenty-five years; whereas, in view of the tremendous progress, the increase in population and the enlarged scope of the stage, one would expect to see in so propitious a business era many new producers provided with an incentive for activity. But it is a fact that the gentlemen who to-day provide the plays and players for the entertainment of our ninety million inhabitants are to a very great extent the same managers who a generation ago began to tempt fate in what was then considered to be the most precarious calling with which men of business could cope.

It is of course true that some of these producers operate to-day on a scale not even dreamed of a quarter of a century ago. There are a dozen firms to-day whose investments are in excess of a million dollars

each, but these combined, represent more than 80 per cent. of the entire amusement output. The firm of Klaw & Erlanger as individuals, wholly aside from their interest in what is called the "theatrical syndicate," own a half dozen theatres in New York City, and when it is stated that the fixed charges on these theatres amount to nearly $300,000 a year, an idea may be had as to the extent of their operations throughout the country.

That there have been accessions to the ranks of the producers from the younger generation is also true, for the Messrs. Shubert operate on a scale so colossal that their entire vast holdings amount to more than any group of twenty-five managers handled not so many years ago. They own, lease or control in New York City fifteen theatres besides the Hippodrome and the Winter Garden and they have at least one theatre in every large city in the United States and Canada, and probably a score of theatres in the smaller cities under their own management, while, by reason of their affiliations, they have any number of theatres available for their stage attractions. The Shuberts are the most prominent producers, having on tour always from thirty to forty companies.

Perhaps the largest and most persistent producing firm is that of Liebler & Company, though until this year they were without any theatres of their own, and even now are not possessed of sufficient for their needs, in view of the enormity of their operations; their accession of the Century Theatre, too, is but temporary, but in Boston they have secured a foothold permanently, in the New Plymouth Theatre now prospering. But this firm will surely add to their holdings in the near

future, particularly if they continue to score as many "hits" as have been credited to them the past two seasons. Besides, Mr. Tyler's conduct of the Century Theatre will be watched with interest, and if he succeeds in providing compelling attractions, for this institution, even though he may not be permitted to remain there, the prestige which will be his for such an achievement, must naturally attract capital in his direction, if, indeed, the firm of Liebler & Company will require outside aid in this respect in another year.

Another firm representing the rising generation of the theatre is that of Cohan & Harris; their operations are not as yet on the multitudinous scale which characterizes those above named. Nevertheless, they evolve some of the most potent and substantial successes of the modern stage, such as "The Fortune Hunter" and "Get-Rich-Quick Wallingford," the profits on which will reach a million dollars long before they are cast into oblivion. This firm has three theatres in New York City, and all their enterprises are in an extremely flourishing condition.

During the past year Mr. Cohan has evinced a tendency to withdraw from the field of musical comedy in which he has seemingly prospered, having decided that the rewards financially are not in a fair proportion to the outlay, and as a result his own appearances before the public are altogether too rare; though before this volume reaches its readers, the bizarre comedian presented a play from his own pen in which he and "his royal family" were enrolled in the cast.

Henry B. Harris, although a descendant of one of the richest and most esteemed managers of the last half century, William Harris, has operated for himself

for less than fifteen years; he has many companies on tour, the most of these, however, represent the successes achieved at the Hudson Theatre, and several companies are prosperously presenting such "hits" as "The Lion and the Mouse," "The Third Degree," "The Chorus Lady," "The Traveling Salesman," "The Commuters" and "The Country Boy." Mr. Harris has not been enabled to add greatly to his list of successes in the last two years, and this has resulted in a curtailment of his producing output, though no manager in this country provides greater incentive to the native playwright. Mr. Harris has during the past year added greatly to his list of theatres and is now possessed of quite a chain of important establishments. In New York he owns the Hudson and Hackett Theatres, while in conjunction with Jesse Lasky he has given to New York, in the Folies Bergere, the most unique and interesting amusement resort it has ever had. (The Folies Bergere became the Fulton Theatre in November, 1911.)

At the time of going to press Henry B. Harris gave up his life in the terrible sea disaster wherein the Steamship "Titanic" sank with sixteen hundred souls on board. Mr. Harris died as he lived—a real man, and his loss to the stage-calling is one that may not be replaced.

The firm of Wagenhals & Kemper is another of the producing institutions of the younger generation; these two gentlemen have attracted much attention by reason of the discernment which they have shown in selecting attractions for the Astor Theatre, their only New York playhouse, where they have presented only three plays in as many years, having established the

HENRY B. HARRIS

Who died as he had lived, noble and beloved.

In Memoriam

WILLIAM HARRIS

Whose fortitude of character gains fresh lustre in the bereavement he has suffered

house as one of "long runs," but in the season of 1910-11 they have not been so successful, though the firm has been prolific in its productions. The season came to an end without recording a single lasting success.

Wagenhals & Kemper had great hopes for the comedy "What the Doctor Ordered," produced by them in the Spring of 1911, but, owing to the catastrophe which resulted in the death of Jacob Wendell, Jr., in Trenton, N. J., where the play was being "tried out," the New York production on which these managers had calculated to maintain their remarkable record, was abandoned indefinitely. Mr. Wendell had the leading role in this production, and the interest in its fate was considerable, because of the popularity of the young actor who had made much artistic progress at The New Theatre, and it was the hope of his many friends and the management as well that he would emerge to a stellar position from his efforts in this play. So it is not to be wondered that Wagenhals & Kemper recognized the need of postponing an enterprise with which the deceased player was so closely and conspicuously associated. The new comedy, however, has since been presented at the Astor Theatre.

In March, 1912, Wagenhals and Kemper presented "The Greyhound" at the Astor Theatre with every indication that the play will establish a record.

William A. Brady is a producer who illustrates the viewpoint of the writer in that he has been operating for nearly three decades, always increasing the magnitude of his productions, until to-day his enterprises are truly of a colossal order. Mr. Brady came from California to New York in the early '80's and he first

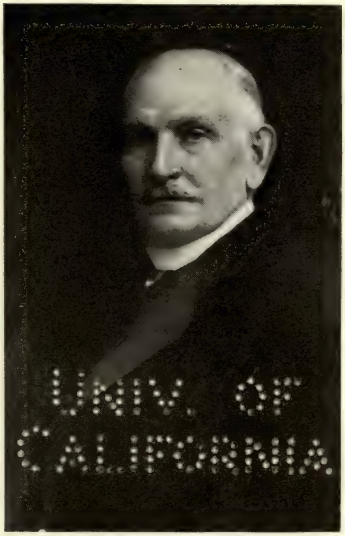
attracted the attention and respect of his colleagues by his production of an old-time melodrama, "After Dark," a work which served him in very many ways. Mr. Brady has so many companies on tour that it is to be regretted he is not possessed of more theatres to house them in, for, like his colleagues, Liebler & Company, Brady has had to be content to make his many potent productions in the theatres of other managers. But this year he has seen his Playhouse inaugurated by Mrs. Brady (Grace George), and his conduct of this establishment is to be on the broadest, and most artistic lines. Mr. Brady scored the most substantial comedy success of last year in "Baby Mine," and with "Bought and Paid For" achieved a sensational success the season of 1911-12, while the manner in which he developed the farce "Over Night" from a doubtful proposition to one of the sterling successes of the year, merely demonstrates the need of theatres for such producers who can only achieve results when they are enabled to hold their successful productions in a theatre long enough to properly test their value. "Over Night" might have been sent to the store house after its first or second week and never heard of again, but for Brady's foresight and pluck, and these traits have availed him so often in almost similar manner that it is not remarkable that he has so many permanently successful attractions on tour. Much interest is felt in the future efforts of the author of "Over Night," Phillip H. Bartholomae.

Henry W. Savage is regarded in theatredom as the "untheatrical manager" in that he is of a distinctly retiring disposition. Here we have a man who had theatrical management actually thrust upon him, but

WINTHROP AMES

WILLIAM A. BRADY

FRANK McKEE



WILLIAM J. DAVIS

A Group of Theatrical Managers of To-day

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who, when he found the game within his scope, plunged into it with all his soul, and he quickly became a tremendous power. Mr. Savage is a striking illustration of what a strong mentality, when combined with a practical business procedure, will accomplish, even when actual experience is lacking.

It is said of Henry W. Savage by a writer who knew his subject well, that his features, kindly as they appear to be, are of the molding found in old Scotland, yet he is a typical Yankee in every sense. He has a jaw that has been compared to a bear trap, while stones can be broken on the chin of the only impresario with the courage to present "Parsifal" and "Madame Butterfly" in English and who is now producing the Puccini-Belasco opera, "The Girl of the Golden West."

Although practical and always the business man, Mr. Savage has shown in his production of "Everywoman" that he is possessed of both artistic taste and public spirit. During the past year much has been made of an expression, emanating from Mr. Savage, to the effect that he has no faith in any opera until it had scored abroad. Many persons have been disappointed because the American impresario has been frank enough to define his position which is to present grand opera in English, but not to devote his time and capital in an effort to uncover worthy material. Mr. Savage is essentially a producer of great works produced at the Metropolitan in Italian, but he does not have to wait for their acceptance at that institution. He produced "La Boheme" before it was rendered at the big opera house at Fortieth Street and Broadway and he contracted for "Madame Butterfly" long before its production in Italian, and the same

is true of the forthcoming production of "The Girl of the Golden West," which was planned long before its fate was determined by the New York public.

No manager in this country is regarded with greater favor abroad where Mr. Savage spends nearly half of his time, searching for novelties, and it is only through industry that such tremendous successes as "The Merry Widow" and "Madame X" fell into his hands; but his judgment has been just as good in selecting native material, for it was Mr. Savage who first discovered the value of George Ade, not only as a librettist for comic operas, but that writer's "County Chairman" and "The College Widow" added greatly to the Savage fortune, while during the past season he has enabled Rupert Hughes to show his versatility as a playwright by producing "Excuse Me," a comedy that is likely to establish great records in a financial sense and remain potent for years to come.

Mr. Savage scored three great successes during the season of 1911-12, viz., "The Million," "Little Boy Blue" and "Everywoman."

Daniel V. Arthur, although still a young man, has been active as a producer for nearly two decades and he has assumed a gait in the last year that suggests much for his future career. Mr. Arthur has no theatre in New York, but his name is mentioned in connection with plans for a new theatre soon to be erected. Mr. Arthur's attractions, besides his wife (Marie Cahill), are De Wolf Hopper and Weedon Grossmith.

Lew Fields is decidedly of the class of producers, developing from less propitious periods of the theatre and he certainly has set a pace for the younger men in this line of endeavor. He also provides them with

any needed incentive; Mr. Fields is fortunate in the possession of two Broadway theatres, each with a large capacity, thus permitting productions of an elaborate and prodigious character. So far at the Broadway Theatre he has presented five spectacular musical comedies, all within three years, and the outlay in any one of these would suffice to launch a grand opera enterprise even in modern times, but the public response, at least as far as New York is concerned, has always been such as to justify the prodigality in expenditure. The box office results at the Broadway Theatre, since Mr. Fields has been responsible for its conduct, have been unprecedented in the history of the stage. A business of $15,000 a week has been common even in mid-Summer, while with the recent production, "The Henpecks" and "The Never Homes" the average weekly receipts will exceed this total. Unfortunately Mr. Fields' offerings have not been so profitable on tour for the reason that there are very few cities that he may transport such organizations to without loss, and this is a matter he has to reckon with in calculating the final outcome. However, in the few large cities visited the profits have been enormous. During the past season Mr. Fields added William Collier to his list of attractions, placing him in a theatre which, up to his advent there, had been a serious problem for the Messrs. Shubert; but since Mr. Collier's name has been added to the Comedy Theatre, its career has been one of continued prosperity, while at the Herald Square Theatre the Shuberts and their allies have provided Mr. Fields with a list of potent attractions, so that he has not had to make any new

productions at this establishment previous to "The Wife Hunters" in November, 1911.

It is surely an amazing illustration of this man's ability as a producer and manager, when he can conduct three theatres in New York and a half dozen important touring attractions, involving a weekly expenditure of not less than $30,000 and still appear himself a great part of the time, for we must not forget that it is not so long ago that Lew Fields and his erstwhile associate Joe Weber were appearing in our variety theatres in a specialty at a salary of $250 a week. They have often been offered $5,000 a week, to repeat the very same act—such is progress. In January, 1912, Weber and Fields came together again, and it is hoped for all time.

Joe Weber, while not as extensive an operator in the amusement field as his former partner, is nevertheless an important factor. He still possesses the little theatre, where Weber and Fields made history for the stage, and in his only new musical production of the last year he has shown that he has the skill and judgment qualifying him as an expert producer. In fact, Mr. Weber's staging of "Alma, Where Do You Live?" may be set down as the best work of his career. The cast was changed during the all-season run, but never in a manner to affect the perfect ensemble. This production, unlike Mr. Fields' offerings, will profit Mr. Weber to a greater extent on tour than at the little theatre where it remained for more than six months. Mr. Weber still has several companies on tour with "The Climax," and this, too, has been a profitable undertaking.

Of Mr. Charles Frohman so much has been written in the previous volumes by the writer that it is only necessary to state regretfully that our most public-spirited producer did not find a great public response during the season of 1910-11 for his new offerings. In fact all of the plays by foreign authors, produced at the outset of that season, were failures, and nearly all were abandoned, and the paraphernalia sent to the store houses, while some of Mr. Frohman's best-known stars were forced to close their season prematurely for the want of a compelling vehicle with which to attract the public. Even Maud Adams did not add to her potency with Rostand's "Chantecler," and there are many wise persons who believe that Miss Adams would have prospered to a greater extent with any play in her repertoire, while others, perhaps quite as competent to judge, believe that a male actor, such as Otis Skinner, would have given greater distinction to the title role in the Rostand play and also rendered that work more attractive to playgoers.

Mr. Frohman did not score a single comedy success during the past year, though "The Arcadians" and "The Dollar Princess" were as compelling as ever. "Miss Gibbs" did not please in New York as it did in London, but, on tour, the newer piece had more gratifying returns at the box-office. Mr. Frohman's activity was never so great as it has been the last twelve months, but he simply was unfortunate with the works of foreign playwrights. Even the two Bernstein plays, "came a cropper." Mrs. Patrick Campbell and Marie Tempest, who heretofore have always found great favor with the public, were unable to attract because of the lack of good plays, but William Gillette, though

he presented nothing new, was by far Mr. Frohman's most profitable star; in fact, during the last twelve months, Mr. Gillette has shown that he is the successor to Richard Mansfield as a star who can attract with a repertoire of old-time successes. The public response to Mr. Gillette was so great that he played nearly half the season in New York, drawing immense audiences even with such plays as "Held by the Enemy," an offering, which, while it drew largely a generation ago, was not the means of bringing Mr. Gillette to a stellar position.

Much was made of a report during the year that Mr. Frohman had leased his London theatres to English producers, but investigation resulted in disclosing the fact that he had merely rented his theatres temporarily to former associates, with whom he is still closely affiliated, and it is not to be doubted that the new season will find the "Napoleon" of managers as actively engaged as at any time in his long and unexampled career.

In the month of August, 1911, Mr. Frohman was attacked with acute rheumatism and he had been confined at the Hotel Knickerbocker almost continuously up to January, 1912. The season of 1911-12 has been a very good one for Mr. Frohman.

Daniel Frohman has never operated on a wholesale scale; he has always been content to direct the fortunes of one or two theatres, and these have ever been conducted along the most artistic lines. The elder Frohman has, however, made several productions during the year, one of these being "The Seven Sisters," in which Charles Cherry became a Frohman star. Another comedy "His Neighbor's Wife," is

prospering on tour. During the year Mr. Frohman has had published one of the most interesting volumes issued in a generation. The book has for its title, "Memories of a Manager," and is unquestionably the most readable book ever issued in a reminiscent vein. The volume should be in every library, if for no other reason that it recounts the beginning of a score of stars whose careers he launched.

Charles B. Dillingham left the position of dramatic editor of the Evening Sun to be a theatrical manager. He had contributed to his paper for two or three years a daily column of snappy paragraphs which attracted the attention of Charles Frohman who offered him his first position. A few days afterward, Charles A. Dana missed the dramatic column and sent for Mr. Dillingham.

"Are you the young man who used to do our theatrical paragraphs?"

"I am."

"Well, tell me why you left newspaper work?"

"To tell you the truth, Mr. Dana," replied Mr. Dillingham, "my father wouldn't send me any more money."

Mr. Dillingham was confidential representative of Mr. Frohman for some years and then started business on his own account. His first star was Julia Marlowe and for several seasons he confined his efforts to purely dramatic productions, in that time managing some of the foremost of American and European actors and producing many successes. Of late years he has turned his attention to musical comedy in which field he has established a standard of his own. His production of "M'lle Modiste" with Fritzi Scheff in the title role has

never been equaled in native-written comic opera and in the strictly musical comedy class. "The Red Mill" with Montgomery and Stone is pre-eminent. A score of operatic and musical comedy stars have appeared at one time or another under the Dillingham banner and at present Elsie Janis, Montgomery and Stone and Eddie Foy are appearing in successful Dillingham productions.

In "The Slim Princess" Elsie Janis has scored by far the greatest success of her remarkable career. The results at the box-office have been overwhelming, the receipts reaching as high as $12,000 a week more often than not. Miss Janis produced a play written by herself at a single matinee in April, 1911, also at the Globe Theatre and she covered herself with glory, not only as a playwright, but as a result of her portrayal of a difficult role. Much is heard to the effect that Miss Janis is soon to portray some of the great characters of classical repertoire, and that in doing this she has been encouraged and advised by the divine Sarah Bernhardt. It is not strange that Sarah should have seen in "our little Elsie" the divine spark, so rarely discovered in modern times, but there are many less gifted than the divine one who have predicted for Elsie Janis a prolonged career as a tragic queen. After all, the advent of this versatile artiste into broader fields ought not to be regarded with skepticism, for is it not true that our own Julia Marlowe sang Josephine in "Pinafore" not so very long before she assumed the tragic muse, and all of the great exponents of the French, Italian and German stage are as well qualified for tragedy as they are for comedy, besides any one who has been under the spell of Elsie

Janis at her best, will not regard the spectacle of her appearance as Camille indifferently.

The youngest of our producers (and their activity began less than two years ago) is the firm of Werba and Luescher. These two "boys" have started in a manner worthy of commendation; both have come to their present position through practical training and well earned experience. Louis F. Werba is related to Abraham L. Erlanger, and he has served the latter as manager of the New York Theatre for several years. Mark A. Luescher, though yet a young man, has had a vast experience. He came to New York with the Shuberts a little more than a decade ago and he was a considerable factor in their earlier campaign. The firm of Werba and Luescher really is not a new one, for it was originally formed five years ago to exploit a dancer, then known as "La Domino Rouge," but now known as Mlle. Dazie. The two young managers went their separate ways after achieving a noteworthy success in their first venture. They came together again in the Fall of 1910 for the purpose of launching Miss Christie MacDonald as a star of comic opera. From Herr Andreas Dippel, they secured the American rights to the Viennese opera "Die Sprudelfee" (The Spring Maid), and after a few performances out of town, the new work was presented at the Liberty Theatre on Christmas night, 1910. The success was immediate; no production within the memory of the writer has ever merited or received such a unanimous indorsement from the New York press. The theatre was sold out at every performance, and the run was interrupted only for the purpose of giving Miss MacDonald and her colleagues a Summer vacation.

In selecting Miss MacDonald as possessing the necessary stellar timbre, the new firm of managers showed a fine discernment. Not since Marie Aimee's day has New York taken for its idol an artist with such alacrity. The engagement of Thomas McNaughton for the principal comedy role also reflected creditably on the new firm, and the entire production has been regarded as one of the most sterling and lasting successes of the last ten years. Following their propitious start, Werba and Luescher selected a popular duo who had enjoyed a large vogue in vaudeville, but because of litigation, have been prevented from continuing in productions wherein they had scored greatly. Nora Bayes and Jack Norworth were introduced in a comedy, entitled "Little Miss Fix-It"; the press did not enthuse over this offering, but the new firm was not willing to accept their verdict as final. In this they were seconded by the public, with the final result wholly constructive.

Werba and Luescher are operating upon an extensive scale during the season of 1911-12, the most ambitious of their productions being the grand opera "Quo Vadis" which had a production in Philadelphia and New York by the Chicago-Philadelphia Grand Opera Company; in fact, Herr Dippel is interested with Werba and Luescher in the production in the vernacular. Alice Lloyd entered the broader fields as a star under the same management in the Fall and now has the star role in "Little Miss Fix-It." "Bub Oder Maedel," a Vienese comic opera which this firm produced in the Spring of 1912, was heard in German at the Garden Theatre in February, 1911.

Frederick C. Whitney is in the limelight as a pro-

EDDIE FOY

JESS DANDY

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FRANK DANIELS

A Trio of Star Comedians

ducer on an extensive scale; his production of "The Chocolate Soldier," as its vogue developed, became the most successful financially as well as artistically of any this manager has ever been identified with. The success has extended pretty well throughout the world, and in this country several companies have presented it simultaneously, always to record receipts, while in London Mr. Whitney, by reason of the success of this operetta, has established himself in the English metropolis as an impresario for all time. Mr. Whitney enters the grand opera field during the year in London; he has also scored this city with "Baron Trenk," an operetta first presented in Mr. Whitney's own theatre, formerly The Strand, in April, 1911. Another Whitney enterprise is the return to America of the distinguished violinist, Herr Kubelik. Altogether Mr. Whitney's affairs are in a decidedly flourishing condition. His father, the late C. J. Whitney, was a public-spirited man of Detroit, Mich., and he established an extensive circuit of theatres now conducted by his son, B. C. Whitney. But as I have paid tribute to the latter in a previous volume, it is only necessary to state here that these two descendants of an illustrious manager of other days have added to the family fame and present a striking illustration of the theory that the old school, at least in a managerial sense, is well worthy of perpetuation.

Speaking of the old school managers, George W. Lederer's return to activity has been an event of interest which has also been attended with the most auspicious results. When Mr. Savage found it advisable to turn his many attractions over to the Shuberts for booking purposes, the move created a large vacancy in

the assets of Messrs. Klaw and Erlanger, but this firm in such a condition, could not have found a more worthy substitute than they did, when they induced Mr. Lederer to abandon his berth in Chicago and return to the "rialto" where he was for two decades a conspicuous and important figure.

Mr. Lederer's most important production so far, since his return East, was "Mme. Sherry," but with this one effort he has more than justified himself. The profits on "Mme. Sherry" for one season alone will not fall below a quarter of a million dollars. In this enterprise Mr. Lederer is associated with two others, Harry Frazee and Al H. Woods, but Mr. Lederer himself has been the controlling and active force. The firm of Lederer and Frazee made two other productions during the year. Victor Moore in "The Happiest Night of His Life" was a "fiasco," while Richard Carle in "Jumping Jupiter," though indifferently received in New York, has scored out of town, and the attraction is now regarded as a success. Lederer and Frazee have provided Victor Moore with another vehicle in December, 1911, with far better results.

In March, 1912, the firm of Frazee and Lederer separated to the extent that future productions will be made separately by the individual members thereof.

In May, 1912, George W. Lederer announced that he would assume an independent policy thereafter and one of his attractions opened in a Shubert theatre in that month.

Al H. Woods has always been an interesting figure in the amusement world, and no manager of this generation has shown such versatility as has this remark-

able entrepreneur. Up to a few years ago, Mr. Woods was content to amass a fortune by his operations in the field of melodrama, but when the advent of the motion picture conspired to make his position quite untenable, he sought broader fields in which he could find an outlet for his unparalleled energy and optimism. Here we have the true typical Yankee showman whose discernment has been superfine invariably in the selection of his stars and attractions. Mr. Woods, during the past year, has developed at least two stars to a state of potency for all time. These were Carter de Haven, a young and effervescent comedian who had been a vaudeville celebrity ever since his childhood days, but who to-day stands as an example of the rising generation of the stage. The other instance of Mr. Woods' perspicacity is seen in the evolution of Julian Eltinge, one of the most consummate artists the American stage has developed in many years. Mr. Eltinge is the only impersonator of the opposite sex who has possessed the skill and artistry to overcome absolutely the prejudice which has always heretofore existed in connection with portrayals of this type, but Mr. Eltinge is unique in that he is really an actor and that his public has been created through appreciation of his having mastered perhaps the most difficult as well as the most delicate of artistic stage portrayals.

Appended are two box office statements showing the exact gross receipts of a matinee and evening performance in Boston where Mr. Eltinge appeared on February 22, 1911.

BOSTON THEATRE

Frohman-Harris Corporation, Lessees
CHARLES FROHMAN Managing
WILLIAM HARRIS Directors

TREASURER'S STATEMENT

Boston, February 22, Matinee, 1911.

Engagement of Julian Eltinge.
Presenting "The Fascinating Widow."
Weather, Good.

No.	Position.	Prices.	$ Cts.
18	Box Seats	2 00	36 00
1124	Orchestra	1 50	1686 00
	Orchestra	1 00	
186	Balcony	1 00	186 00
400	Dress Circle	75	300 00
362	Family Circle	50	181 00
	General Admission	1 00	
648	Gallery	25	162 00
	Exchange	1 50	
27	Exchange	1 00	27 00
	Exchange	75	
	Exchange	50	
	Exchange	25	
	Total		$2578 00

WM. H. LOTHROP.

BOSTON THEATRE

Frohman-Harris Corporation, Lessees
CHARLES FROHMAN Managing
WILLIAM HARRIS Directors

TREASURER'S STATEMENT

Boston, February 22, 1911.

Engagement of Julian Eltinge.
Presenting "The Fascinating Widow."
Weather, Stormy.

No.	Position.	Prices.	$ Cts.
15	Box Seats	$2 00	30 00
1124	Orchestra	1 50	1686 00
	Orchestra	1 00	
186	Balcony	1 00	186 00
400	Dress Circle	75	300 00
362	Family Circle	50	181 00
	General Admission	1 00	
	Exchange	1 50	
18	Exchange	1 00	18 00
	Exchange	75	
	Exchange	50	
	Exchange	25	
276	Gallery	25	69 00
	Total		$2470 00

WM. H. LOTHROP.

The season of 1911-12 brought Mr. Woods forth as an impresario and surely this is indeed an interesting spectacle, but again has Mr. Woods shown his fine discernment, for in the selection of Marguerite Sylva to head an operatic organization, the intrepid "director" has made the best guess of his career. He could not have done better in a world-wide search, and if the important matter of a vehicle, worthy of his star, is successfully passed over, a real queen of light opera will begin to reign. Owing to illness Miss Sylva was unable to appear in New York at the outset of the season, but since her recovery success has been positive.

David Belasco, producing as he does, only successes, and confining his offerings solely to those that he is able to stage personally, has made a superb record for himself during the season of 1910-11; two of his new productions were potent enough to constitute the attraction of an entire season in New York—"Nobody's Widow" wherein Blanche Bates was provided with the best vehicle of her magnificent career and "The Concert", in which Leo Dietrichstein covered himself with new glory as a playwright and established himself as of the best stellar timbre as a player. Both of these productions were in true Belasco form, and the results financially are best expressed in the following, voiced by an observing colleague:

"Belasco has not as many enterprises as some of the big producing firms, but he evolves only enduring successes, so that when the season is over, it is generally found that he has made as much of the filthy lucre as any one managerial concern in this country."

Mr. Belasco has provided David Warfield with a new vehicle, which, produced rather late in the sea-

JULIAN ELTINGE

MARGUERITE SYLVA

RICHARD CARLE

DUSTIN FARNUM

LINA ABARBANELL

WILLIAM FARNUM

son of 1910-11, was not presented in New York until the Fall of 1912, but the results, artistically and financially, have been fully up to expectations, and when we consider that Mr. Warfield is now regarded as an attraction who can draw from $15,000 to $20,000 a week, these expectations were not insignificant. Mr. Belasco's activity during the year was greatly interfered with owing to much illness in his family and because of the demise of his aged father in California and also that of his youngest daughter.

Frederic Thompson made several new productions during the year, but unlike other seasons in the recent past, he was unable to score a New York success with his newer offerings, but Mr. Thompson possesses a splendid array of attractions as a result of his activity in other years, and it is not to be doubted that he will be found a formidable factor again when the new season is fairly on its way. Among Mr. Thompson's attractions, Robert Hilliard in "A Fool There Was" has been the most compelling; Mr. Hilliard has always held his public, and no player before the public has a larger following. This is so true that the demand for return dates has been persistent ever since Mr. Hilliard has been seen in his present offering. It is not to be questioned that the tremendous vaudeville following, created by this popular actor, has served him well in his stellar tours. At any rate the records achieved in the last two years by Mr. Hilliard are such as any star would be proud of. Four engagements within a year at the Grand Opera House in New York tells its own story, and the same feat was accomplished in Philadelphia. One can only conjecture what sort of welcome "handsome Bob" would receive were he

to elect to return to the "twice-a-day" field, even temporarily. Mr. Hilliard is now under the direction of Messrs. Klaw and Erlanger.

Much of the success in this instance is due to the splendid business direction, for Mr. Hilliard's affairs are looked after by E. D. Price, perhaps the best avant courier in this country and also the highest salaried man in his line.

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E. D. Price was born at Tecumseh, Mich., the son of a pioneer physician of Lansing and Jackson. Was a page in the Michigan Legislature; is an alumnus of the law department of Michigan University; admitted to the Bar in Detroit and San Francisco; identified as dramatic and sporting writer with Detroit newspapers for ten years. He was the manager and substitute of the famous "Sho-wae-cae-mettes" of Michigan, whom he took to England in 1878—the first American amateur four to row for the Steward's Challenge Cup at the Henley Regatta. Has managed theatres from San Francisco to London, and directed the fortunes of John McCullough, Richard Mansfield, Madame Ristori, Mrs. Carter, Anna Held, Robert Hilliard (past three years), and other distinguished stars. His administration of the Alcazar, San Francisco, made it the representative stock theatre of America for the four years previous to the disaster.

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Joseph M. Gaites has come forward vigorously since the issue of the last volume; in fact, his place among modern producers is decidedly in the front rank. Per-

haps Mr. Gaites' meteoric career is due to the remarkable results achieved with his first important offering. At any rate, it was the manner in which he evolved "Three Twins" from Charles Dickson's "Incog." that established the present custom of making over successful farces and comedies into bright and big musical comedy productions, though there has been no instance where the plan has availed to the extent that it did with Mr. Gaites' initial effort.

In the Spring of 1911 Mr. Gaites made a noteworthy production of "Thais," a work that had found much vogue in its original operatic form at the Manhattan Opera House with Mary Garden in the title role. This was indeed a daring undertaking, in that it is very rare that great expenditure has ever been justified in transforming grand operas into plays or spectacles, and it is not to be doubted that had "Thais" been first introduced to the New York public as Mr. Gaites presented it, the financial outcome would have been more favorable.

Another successful Gaites enterprise was the launching, also in the Spring of 1911, of Ralph Herz, a comedian of marked personality, as a stellar figure in "Dr. de Luxe." The production was elaborate and quite unique; critical opinion, however, was somewhat mixed, with the result that a long run was not attempted, but this offering has been very well received out-of-town.

The most ambitious effort so far in Mr. Gaites' career unquestionably has been his latest offering. It is seldom indeed that any production has ever been afforded the unanimous approval of the public press as has been the case with "The Enchantress" in which

Miss Kitty Gordon has made a most successful stellar debut. The New York Theatre has not had an attraction within its walls since its erection that has drawn larger audiences, or that gave such intense satisfaction. The production, while very costly, will pay for itself in a very few weeks, if the patronage, said to amount to a total of $20,000 weekly, is maintained on tour.

Messrs. Comstock and Gest, though young men, are by no means representative of the new generation. Mr. Comstock comes from the old school of managers, in that his experience was obtained greatly through his long service in the business department of the Casino in New York; while Mr. Gest, once a ticket speculator, by reason of much thrift and an ingratiating personality, has amassed a considerable fortune and become a conspicuous figure in the amusement world. The two came together in recent years, and, while not partners in all of their undertakings, constitute a firm that is constantly raising the level of their offerings. The most notable of their stage presentations is the large body of Russian dancers which, in conjunction with Miss Gertrude Hoffmann, they imported from Europe. It is, however, believed among experienced persons that this enterprise would have achieved greater artistic, as well as financial results, had the presentation been originally effected in one of our large opera houses, rather than in the music hall, where the debut took place. Moreover, it is a question as to whether the fine art expressed by this organization as a whole, was not distinctly over the heads of the blase audience that is wont to frequent New

York's latest type of music halls, such as the Winter Garden before referred to.

During the early part of the season of 1911-12, the Folies Bergeres, after an auspicious inauguration, and a period of seeming prosperity, was abandoned by its projectors, Messrs. Harris & Lasky, and became late in October of the same year the Fulton Theatre. The cause of the fiasco, however, was of a nature not wholly apparent or at least not revealed, though the outcome was due to the same conditions which brought about the undoing of Koster & Bials and the Olympia, now the New York Theatre, in that a sensational attraction over which a public can rave, was absolutely necessary for continued success. The Folies Bergeres needed a few Gaby Deslys instead of the Ethel Leveys and other familiar faces its direction was enabled to present. The idea was excellent; the plan was not ahead of its day; the real explanation of the declining vogue lies in the lack of compelling sensational attractions without which the Paris house of the same name would fail. Some day, not so far off at that, some entrepreneur will profit from the experience of Messrs. Harris & Lasky, and it would not be surprising if the next effort in this line came from the managers, now prominent in the regular vaudeville field who are gradually being brought face to face with a very difficult problem, that of finding attractions sufficiently strong to justify the difference in prices between those charged for admission to their theatres and those prevailing in the group of "pop" vaudeville theatres, controlled by such managers as Marcus Loew and William Fox.

The advent of Mme. Simone in this country has been characterized by the same circumstances prevailing

in the entourage of Mme. Rejane and Mme. Hading, save that the last-comer spoke her lines in English, a procedure that has nearly always detracted from the artistic results since the day when Augustin Daly persuaded Mme. Fanny Janauschek—one of the three greatest players of her sex in the last half century—to master our language. The only instance where success was achieved in the interim, was in the case of Mme. Modjeska, but there is nothing to indicate that the Simone tour would have been propitious, had the lady elected to appear here in her native tongue. Foreign stars at increased prices of admission have usually fared ill in America, save in the extraordinary instances of the incomparable Bernhardt and the illustrious Eleanora Duse. The public of modern times is more wont to worship at the shrine of the distinctly sensational figures of the stage, rather than at that of the merely artistic. But if Mme. Simone's advent proved a disappointment for Messrs. Liebler and Company, they surely have had much to compensate them for this during the season of 1911-12, for this firm has again scored a triumph with a Louis N. Parker play, and it is significant that George Arliss remained longer at Wallack's with "Disraeli" than did the very excellent company presenting Mr. Parker's "Pomander Walk." At the Hudson Theatre in January, 1912, Mme. Simone achieved a great personal triumph in "The Return from Jerusalem."

The success of "The Garden of Allah," while anticipated, has been so far truly extraordinary. Although the scale of prices has been increased even in the very large auditorium of the Century Theatre, the capacity has been tested during several weeks, and as this

MARY MANNERING

LEWIS WALLER

Two Distinguished Dramatic Stars.

means weekly gross receipts of about $25,000, one may well question whether the New Theatre was really wrongly constructed. There are many discerning persons who assume that the superb edifice at Central Park West may yet revert to its original use, even going so far as to declare that the establishment was leased to Mr. Tyler for the very purpose of determining whether the problem there was of a managerial character.

This viewpoint is somewhat borne out by the present status of the new New Theatre which seems to be hanging in the balance, rather than having been wholly abandoned by the founders as announced in the daily press. These gentlemen still possess their original establishment, and it is not to be doubted that present conditions in the field of the theatre have prompted the founders to suspend active operations temporarily. Nevertheless, they are all sincerely devoted to the original idea, and at some future day will come forth with even greater impetus than seems to them advisable at this time.

No one familiar with the circumstances believes that the endowed theatre has passed for all time, and it will not surprise "those in the know," if Mr. Tyler is invited to assume the direction when the day comes for the founders to put the magnificent playhouse on Central Park West to its original use. This gentleman has shown every qualification for such an enterprise, though the writer has no idea that he would be available for an occupation so confining, in view of his enormous responsibilities in the firm of which he is the active head.

The endowed theatre, however, would not have been

alone in another year in its plans for high-grade plays and players. The great success of stock companies in the large cities outside the metropolis and in nearly all of the cities of moderate population, has awakened more than one metropolitan manager to the need of such organizations in the greater city. The effort of Messrs. Sire and Lackaye at the Bijou Theatre is merely indicative of the attitude of others in this respect. It is important, too, that before the founders of the endowed theatre resume active presentations, New York will hail the advent of its first "intimate theatre," an event that may well command an equal interest from the play-going public. The "intimate theatre" is the idea of Winthrop Ames, who was the artistic director of the New Theatre, and it is said that he was prompted to embark in the undertaking through his observations while directing the two-season output there.

With Mr. Ames committed to the intimate theatre, and with Mr. Augustus Thomas emphatic in his decision not to accept the managerial position in the new New Theatre, the timbre available at the time of this writing is not plentiful. Aside from Mr. Tyler, perhaps the best selection would be Mr. Daniel Frohman, inasmuch that his brother Charles is in the same position as Mr. Tyler, being burdened with great outside responsibilities. Daniel Frohman has indicated a gradual curtailment in his enterprises by leasing the Lyceum Theatre to his brother, thus leaving to the elder Frohman only his interest in two or three plays, and these would hardly be a barrier to his accepting an offer from the founders. It is even reported that the transfer of the Lyceum Theatre was due to the receipt

of an invitation from the founders to become the head of their ennobling enterprise.

That the choice rests between Messrs. Tyler and Frohman is quite certain; the former is a very much younger man than Mr. Frohman and his experience, particularly in repertoire companies is by no means as large. Nevertheless, all things considered, these two gentlemen are about evenly possessed of the requisites for what is unquestionably the most important artistic directorship that the field of the theatre in modern times can offer.

To return to "the intimate theatre," there is very much to indicate that its advent is to be accompanied by activity and co-operation, such as has not been forthcoming in previous efforts to uplift the stage with undertakings involving large financial outlay from private sources. Already a similar establishment is well on the way in Boston. Chicago, too, has been provided by Donald Robertson with a theatre and company, erected and equipped on lines quite the same.

In Washington, D. C., the Edson-Bradleys have erected a bijou playhouse seating five hundred persons, to be inaugurated in the Spring of 1912.

These intimate theatres, should their vogue become large, will gradually evolve into "club" theatres, such as have found vogue abroad; but why has some one not availed himself of the pretty little Berkeley Lyceum Theatre at Forty-fourth Street, near Fifth Avenue, for, while its stage is not large—and the stage of an intimate theatre is not to be small in proportion to the size of the auditorium—still one would suppose that so bijou a playhouse, in so central and fashionable a

locale, would become useful, if it is really true that we are emerging into the intimate theatre era.

The season of 1911-12 has been notable also for the successful advent in this country of the Irish and Scotch players; the former spent almost their entire allotted period in Boston at the new Plymouth Theatre, and their representations, while arousing a somewhat strenuous controversy, elicited the applause of the public and the praise of the critics, while the financial outcome was on the constructive side of the ledger. The appreciation of these bodies of natural players was so apparent that some have ventured to predict permanent Irish and Scotch theatres maintained by stock organizations in New York at no distant date.

The Scotch players, at least if all their offerings are to be on the same plane as that which characterized the initial effort, will not have to depend solely on their own countrymen; in fact, it is very doubtful if the run of "When Bunty Pulls the Strings," at the Comedy Theatre, has required any support other than that of a local character. At any rate the patronage has been quite of the same calibre one sees when a compelling attraction holds the boards of a playhouse wholly aside from the nationality of the players.

The passing of Madison Square Garden is another event of the year that cannot be ignored. The gentlemen responsible for this greatly-needed institution, have been unable to solve the problem of making the place pay; even the resort to motion pictures failing to attract multitudes to the big structure. The trouble has been that of finding a profitable usage in the Summer season; the fixed charges annually had been far greater than the income, though it does seem a pity

KATE DOUGLASS WIGGIN

MARY ROBERTS RINEHART

MATTHEW WOODWARD

FRED DE GRESAC
(Mme. Victor Maurel)

PHILLIP H. BARTHOLOMAE

RUPERT HUGHES

that with expansion going on in every direction, the promoters of this very worthy enterprise could not afford to discount the expected increase in the number of lessees that another year or two would naturally bring forth. However, New York will not be long without a vast auditorium for the various uses that the Garden has been utilized for, and ere these pages are before the reader, a new edifice further uptown and planned even on a greater scale than before, will have been decided upon. Captain Dressell and Charles Schroeder, both long identified with the Garden, have been active factors in the effort to perpetuate New York's largest amusement building.

At this writing there is every indication that the big Garden will be saved for the time being.

CHAPTER II

The grand opera situation has undergone little change since the issue of the last volume; the absence of Oscar Hammerstein, and the fact that New York, with its five million inhabitants, has but one opera house, has undoubtedly caused increased box office receipts. It is, nevertheless, quite unlikely that the New Theatre, (the Century) and the Manhattan Opera House will long be denied to operatic endeavor. The congestion at the older opera house has already reached a state where the capacity of the auditorium is not sufficient to provide for the regular clientele of the house to which has now been added the very large public created by Mr. Hammerstein, together with that very important element, known as the "Newly-Rich," who come forth each year in increased numbers and for whom there is no longer any room in the sold-out Metropolitan.

With a subscription now reported to be very close to one million dollars annually and with the length of the operatic season increased to the longest period in operatic history, it would seem as if at least one of the two available opera houses would be utilized for the lighter grade of operas. Moreover, the roster of the Metropolitan now contains so many very excellent artists who appear but rarely that the need of another house as an outlet would also be accompanied by economic benefits, which an impresario as discerning as

Sig. Gatti Casazza, will not fail to recognize. It is even possible that both the opera houses now used for dramatic performances, will in due course be devoted to opera, one to opera comique, the other to opera in the vernacular. Much will depend on the outcome of the present season, when such works as "Natoma" and "Mona" will have had their fate more fully determined. Undoubtedly the greatest asset the enthusiasts for a national opera have, is Herr Andreas Dippel, whose plans ahead denote that a fair proportion of the season in Chicago and Philadelphia is to be devoted to works by native composers as well as productions in the vernacular of some of the staple works of the regular repertoire, even those of Humperdinck, Wagner and Verdi. The increase of one dollar in the cost of the one thousand or more orchestra chairs in the Metropolitan Opera House has not resulted in any protest, thus indicating that the "Newly-Rich" are numerous enough to replace any reduction in the regular clientele. But Sig. Gatti knew his book well when he elected to increase the gross receipts one thousand dollars per representation in this manner, and it is not to be doubted that were the entire dress circle also made more costly, that the subscription would be large enough to absorb the limited capacity; in fact, it is already reported that the dress circle stalls will be held at four dollars each seat in another year.

One hears from the unenlightened a protest against these increases, but conditions in this second decade of the Twentieth Century are such that no impresario can go on each year increasing the outlay without a commensurate addition to the income. In the days of Grau and Conried, the weekly expenses of New York's

opera house had reached the $50,000 mark; the compensation to singers, conductors, chorus and orchestra has been growing larger all the time, despite the tremendous additional income to the artists from such devices as the phonograph. The fact that Caruso earns $100,000 a year as a result of his vocal records, and that Tetrazzini, who five years ago offered to give for $1,000 that which the Victor Company paid a bonus of $35,000 for a year ago, has had no effect on these artists, and their honorarium has been increased each year.

The "budget" of the Metropolitan Opera House is now something colossal; $70,000 a week is the estimated outlay. This means that if seven performances are given each week, it is requisite that an average of $10,000 a performance must be drawn into the box-office. Such a thing as a dividend has been unknown since Mr. Grau's regime there, but he did not have to pay $150,000 in royalties, nor was it his policy to pay $30,000 annually to the impresario as is the case in modern times. The Riccordis of Milan profit to a greater extent from American operatic institutions than all others combined; in fact, it is declared that the amazing total of $200,000 will go into the coffers of the Milan publishers, contributed not only by the Metropolitan and Boston Opera Houses, but also by Messrs Savage, Aborn and Jeanotte, the latter of Montreal.

Mr. Dippel's procedure by which he has eliminated the Puccini operas from the repertoire of the opera at Philadelphia and Chicago, has aroused much discussion. The outcome of this action is awaited with intense interest; no one can doubt that Mr. Dippel

A GROUP OF VICTOR SINGERS

has endeavored to make good the loss to his subscribers by presenting an otherwise superlative programme for the season.

The important phase of the operatic situation at this time lies in the public reception of novelties. Up to a very short time ago the production of a novelty in grand opera meant bankruptcy to the impresario, and it remained for Oscar Hammerstein to prove that new works interpreted in a worthy manner would merit and receive a public response. The great acclaim with which the Puccini operas were welcomed also had much to do with the improved conditions.

The production of Horatio Parker and Brian Hooker's native grand opera, "Mona," will have a great effect on the "opera in English" movement, though in the event of a fiasco nothing would be proved, and it is not likely that "Natoma" will fail to show increased public interest in its second season, but even if these and a half dozen other new operas by native composers meet disaster, the struggle will go on until the day comes, when the best grand operas are written and composed in America. This may seem a bold prophecy, but who will deny that native plays are now far more potent than the foreign efforts, in fact, nearly all of the Broadway theatres at this time are housing a "hit," and the great majority of these productions were contributed by home writers. It was not so very long ago that plays by American writers were regarded almost with ridicule in the managerial sanctums. This reversal of attitude will be repeated with grand operas, only the evolution will take a little longer to effect.

Considerable attention was attracted toward a hasty

semi-public statement made by the eminent composer and critic, Reginald de Koven, wherein he was quoted as saying that the conduct of our opera houses is un-American, and many other remarks that the gentleman must have deeply regretted, when he saw them in print, coming as they did on the very eve of the inauguration of a new opera season.

Mr. de Koven is wrong; such men as Otto H. Kahn, Clarence Mackay and Messrs. Vanderbilt and Astor have achieved more in the last few years than their predecessors have for generations. These gentlemen have actually demanded that the native grand opera be included, and have they not accomplished the production of three American grand operas within one year presented in English? Did Maurice Grau ever even think of the production of an American opera? What would have happened to the man who would have had the temerity to ask the late Herr Conried to listen to a score that was the work of an American?

The truth of the matter is that the present regime at the Metropolitan is by far the most public-spirited that has ever been known there, and it is quite the same in Chicago and Philadelphia, where Mr. Dippel is doing things for "opera in English" that indicate a confidence in the ultimate outcome.

If fault must be found with the present regime at the Metropolitan, one may find a real incentive for complaint in what is known as the Caruso situation. No one who feels a reverential interest in New York's majestic opera house can but regret that the career of this institution seems wholly to centre around the illustrious Italian tenor who, during the last two seasons, was forced to abandon his artistic duties in the

middle of their duration, thus upsetting the entire policy of the opera house.

It is a lamentable condition when an opera house with an abono of nearly one million dollars is forced to withdraw one of its novelties, such as "The Girl," for the simple and only reason that it had no one to take the place of Caruso when he became incapacitated.

Caruso will not always be with us. What is to happen when his unexampled career is ended? Surely our opera will go on! The writer recalls that Jean de Reszke's career came to an end from just such conditions as those which now surround New York's idolized tenor. It is true that Caruso is a much younger man, but if, which heaven forbid! Caruso should be unable to finish the season of 1911-12, will the public again be forced to tolerate an altered repertoire? Can it be possible that no one can be had to replace Caruso? Surely either Bonci or Anselmi, if available, could prevent upset conditions. Fancy the spectacle of the first opera house in the world going into mourning because its leading tenor is ill!

Undoubtedly the most contributing cause of the breakdown of the great tenor in the middle of two consecutive seasons was the effort of the direction to have him sing three or four times a week, while Caruso himself has defied the natural laws governing a voice such as he possesses by indulging in the nerve-racking seances so necessary, in order that future generations may be enabled to enthuse over his artistry through the vocal records which are said to yield Caruso quite as much income as his operatic appearances. That this is true is best evidenced by the caution the opera

rooted ideas, particularly in regard to operatic novelties. Mr. Abbey and himself spent $50,000 on "Salambo," but it ran just two nights, and it was quite the same with other new works, but it took Oscar Hammerstein to bring about a change.

On November 13, 1911, and as is his wont, the indefatigable Oscar inaugurated his new opera house in London, on the very night, in fact the very hour, he originally scheduled for the event. Surely this man is something more than a wonder; he is a magician. That America possesses such an impresario and that he is relegated to foreign shores, because of financial, rather than artistic obligations, is a striking commentary of the need for a national opera house. Mr. Hammerstein is now at the age when his vitality is at a severe test; it is even reported that his health is poor, as a result of the strain attending the launching of the foreign enterprise and the pitiful spectacle of this greatly-needed benefactor drawing on his remaining vitality in order that he may glorify his career with foreign achievement is truly to be deplored, but alas! it was always thus. Strakosch, Maretzek, Maplesson, Abbey, Grau, Conried, all died prematurely as a result of breakdown, caused by excess of worry, characteristic of operatic management. Will Oscar tempt fate to the last or will he be wise enough to retire and enjoy the huge profits of that gold mine at Forty-second Street and Broadway which has always been the source where the intrepid director would go to make good his operatic losses?

At this writing there is every indication that Oscar Hammerstein has "arrived" in London. If it is really true that in Felice Lyne the impresario has discovered

another Patti, then indeed must the London venture triumph, for in all other respects Oscar has "delivered the goods" to the Britishers.

What an amazing record of achievements this impresario is adding to his already astounding career! Not the least of these is the manner in which the wizard of Forty-second Street and Broadway discovers new operatic timber. We all know that the minor artists in his American seasons all scored, and the reports from London indicate a complete triumph for all the newcomers, and the sensational success of Orville Harold and Felice Lyne are events of a character recorded perhaps once in a generation.

Altogether, the outcome of Oscar's English venture is now not so doubtful, but why is such a gifted genius in operatic direction relegated to foreign shores? There is just one establishment where he permanently belongs, and that, as I have before stated, is at the opera house at Fortieth Street and Broadway.

In the previous volume it was predicted that some of the desertions from the so-called theatrical syndicate would turn out to be of a temporary nature. At the time when William A. Brady and Henry W. Savage followed the procedure of Liebler and Company in affiliating with the Messrs. Shubert, many persons were under the impression that a stampede would follow, and that the forces of the older booking institution would be materially weakened, but in the year that has passed not a single ally of Messrs. Klaw and Erlanger has effected a change, whereas we find Mr.

Savage booking his attractions in syndicate houses. Lew Fields has placed William Collier at the Fulton Theatre, and Liebler and Company have arranged with Henry B. Harris for Mme. Simone to appear at the Hudson Theatre, while the same firm presented Gertrude Elliott in "White Magic" at the Criterion Theatre in January, 1912, and also presented an all-star cast in "Oliver Twist" at the New Amsterdam Theatre in March, 1912. Here we have three of the most important of the allies of the Messrs. Shubert, indicating friendly relations with the syndicate; one need not be surprised if, before this volume appears, at least one of the three producing firms here named, will return absolutely to the syndicate for their bookings. Since the above was written Liebler and Company have returned absolutely to the Theatrical Syndicate for bookings for their many attractions.

Among the important theatrical managers, controlling large chains of theatres to shift their bookings from Klaw and Erlanger to so-called independent quarters, were John Cort and Julius Cahn, M. Reis and Albert Weis. Of these four the last three have broken away from the compact effected with the Messrs. Shubert and are now more securely intrenched with the syndicate than ever, while Mr. Cort is affiliated with the latter at this time in a manner not thought likely a year ago.

In the Spring of 1912 the attractions of Daniel V. Arthur, formerly booked by the Messrs. Shubert, have also reverted to the syndicate. Another desertion at the same period was Miss Blanche Ring.

The facts in the case are simply that these gentlemen now realize that their original dissatisfaction was

not justified, the real difficulty having been the disastrous business conditions, and when it was found that things were getting worse, rather than better, it was only natural that they should seek to resume their former relations with the men who, after all, have always endeavored to systematize the conduct of their vast business and to regulate the output; and it is greatly to be regretted that their policy and procedure have ever been interrupted, for it can not be denied that much of the distress now encountered by the producing managers is greatly due to a lack of understanding prevailing among theatrical business men during the past two years.

Another year should witness the fulfillment of the writer's prophecy of a general understanding between the two large business institutions in the field of the theatre. This does not mean that the two are to operate together or to become partners, but it does mean that such disastrous conditions as have been recorded in the amusement calling the last two years, can only be avoided by an end of the friction and competition existing at present.

CHAPTER III

During the season of 1910-11 the vaudeville situation became more complicated than it has been at any time since 1894, when what is known as "the Keith era" was fairly inaugurated, inasmuch that the men who have amassed large fortunes through presentation of high-class vaudeville, have been confronted with problems, the solution of which will be found to be difficult, if they are to preserve the patronage which has been theirs for so long a period.

The most important event in this line of theatrical endeavor took place in March, 1911, when William Morris, a man who has been for more than fifteen years an interesting and important figure in vaudeville circles, found his position untenable, which resulted in his withdrawal from the field, not only as an opponent of the allied interests, known as the "United Booking Offices," but by reason of his own alliance with Marcus Loew, Morris ceased to be a factor in the presentation of high-grade vaudeville. It was not definitely known if these arrangements carry any understanding that this brilliant young man is to remain indefinitely identified with the junior type of vaudeville, but it is not likely that he will present an edifying spectacle, operating under such limitations; and we will have to wait a long time before another such figure looms up on the horizon.

As long as William Morris was an active opponent of the larger interests in vaudeville, he pro-

vided the latter with much incentive, and this incentive is now lacking and will so remain until a "new Moses" comes on the scene, but it is not likely that another William Morris will develop in the lives of the present generation of vaudeville endeavorers.

Marcus Loew, as predicted in the previous volume, has come forward in the last year with decided impetus; no career in the history of the theatre is more interesting to recite, than are the achievements of this extraordinary man in the last five years. In 1907, Mr. Loew was operating a penny arcade in Harlem. He was quick to see the potency of the motion picture and he embraced his opportunity with much vigor. Mr. Loew, in the short space of five years, has become not only a multi-millionaire, but he has actually changed the theatrical map. He has a score of theatres in or near the Greater City, and among those are the American, the National (erected by him), the Seventh Avenue (erected by him), the Circle, the Lincoln Square, the Plaza and the Yorkville, while he has built several new houses, one of which, in the heart of the city, at Thirty-first Street and Sixth Avenue, has cost one million dollars. Another, dedicated in March, 1912, on Delancey Street, also cost nearly a million dollars.

But it is not so much what Mr. Loew has done that causes the vaudeville situation to become complicated; it is rather what he is going to do. For this man is not without ambition, and he will not be content to amass millions, hence a desire on his part to raise the level of his stage offerings will be natural enough. Mr. Loew's theatres are of very large seating capacity, and those which he is now erecting are larger than

any in the greater city, devoted to vaudeville. The scale of prices in his theatres never varies, ranging from ten to twenty-five cents, and by reason of the tremendous patronage and the large capacity, Mr. Loew is enabled to present attractions almost as good, as those seen in the higher-priced theatres. Already the spectacle of Amelia Bingham and the Four Mortons, appearing in one performance in a ten-cent theatre, has been on view, and here lies the seriousness of the problem confronting such managers as Percy G. Williams, Keith and Proctor and others of their calibre. Their theatres are not out of the ordinary as to seating capacity and they have been presenting programmes, already costing as high as $4,000 a week; they can not raise the prices, nor is it possible for them to present more formidable attractions, and this is where the public enters on the scene!

The head of a family will look into the matter of theatre-going with the same discernment that he practices in the purchase of other necessaries, and he will discover that he can take a family of six to one of Mr. Loew's theatres and occupy the very best seats for a total outlay of $1.50. These theatres are quite as inviting as any in the city, and the audiences are gradually improving in quality, so that if Mr. Loew continues to improve the quality of his offerings on the stage, theatre-goers will refuse to pay nine dollars for six seats in the high-priced houses, when they can get quite as good entertainment for one-sixth of the outlay.

Messrs. Keith and Proctor (now separated), with that shrewdness which has characterized their entire business career, are fully aware of the conditions exist-

ing, and of the seven theatres controlled by them in New York City alone—only one—the Fifth Avenue, is conducted on a high-priced basis, and even in this instance the policy is assumed for the purpose of protecting their interests in the United Booking Offices. Mr. Proctor has also a dozen theatres in the smaller cities near New York, where, under the competent direction of his son, F. F. Proctor, Jr., he is making tremendous annual profits.

During the year the advent of two music halls of the continental type have further complicated the situation, and if the patronage of these is sustained, and the public responds to a more intimate method in catering to them, then, indeed, is there danger that the modern vaudeville theatre at high prices of admission may pass. Its vogue has lasted nearly two decades and has created more millionaires than all other branches of the amusement field combined. The vaudeville managers are so rich that they can regard the situation with equanimity; besides, theatrical men are not slow to adapt themselves to circumstances, so that the precedent, already established by Mr. Loew at the American Theatre, and by Mr. Fox at the New York Theatre, may be followed by others, for the rich vaudeville manager is not likely to permit pride to interfere with his bank account, and at least one magnate has already intimated that, if the last half of the season of 1911-12 is not more profitable to him than was that of 1910-11, he will change the policy of all his houses.

Right here comes a very important factor in the situation—the moving picture craze. In one way or another, it has not only caused the erection of thou-

FREDERICK F. PROCTOR, JR.

JAMES H. MOORE

PHILLIP F. NASH

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DANIEL F. HENNESSY

Prominent Figures of Vaudeville

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sands of new theatres, but has also created millions of new theatre-goers, some of whom had never been inside a playhouse before. Attracted by the camera man, thousands of the patrons of these theatres have gradually formed the "theatre-habit," and many who have resented the encroachment of vaudeville, have turned to the dramatic stock companies. This is so true that the hundreds of theatres, which reverted to moving pictures and "pop" vaudeville, are now to a very great extent shifting to dramatic stock. This is a movement well worth watching; it has started with an impetus of no small dimensions. The writer has investigated this subject and has been impressed with its importance. In a radius of less than sixty miles from New York, five cities within twenty miles of each other, and not one with a population exceeding 40,000, have supported as many distinct organizations, giving but one play a week, and each week the results at the box-office have increased. The players grow in favor, and a subscription policy is in vogue, which has appealed to family patronage to such an extent, that it is quite difficult to obtain seats any other way, while on Saturdays and at all matinees a capacity business is done. The scale of prices in these theatres for the evening performances ranges from twenty-five to seventy-five cents, while the matinees are twenty-five cents to all parts of the house.

In Yonkers, White Plains, Stamford and Mount Vernon, these stock companies have long since passed through the period of experimenting. In the last city named, a firm, heretofore unknown to me, Messrs. Stainach and Hards have achieved results nothing short of remarkable. In this small city (population

30,000), up to two years ago it was not possible to conduct a theatre profitably on any line whatever, but the tremendous success of the Proctor-Bijou-Dream policy, which has resulted in twenty thousand paid admissions being recorded each week, brought about the theatre-going habit, so that when Messrs. Stainach and Hards leased the old hall, now converted into a pretty little playhouse, called The Crescent Theatre, they displayed a courage which has brought its own reward. The firm opened with a royalty play, "Paid in Full," and followed it with another, "The Lion and the Mouse." Business was large almost from the outset, and at the time of this writing, the season has lasted nearly forty weeks, and shows no indication of any reduction of patronage, though the plays are not always in the large royalty class. The success has been so positive that ground was leased for a new and commodious playhouse, costing $50,000, which was dedicated in January, 1912, and will be maintained as a stock house under the same firm's management, who will also retain the older theatre on which they have a long lease. This firm will continue in other cities also, and its plans are for several stock companies in cities of this class.

I have dwelt on this matter at some length, because of the effect such achievements may have on what are known as the "one-night stands" in this country. Recently in an address before the Dramatic League at Evanston, Ill., J. D. Williams gave voice to expressions which aptly illustrate the conditions in the cities of less than 40,000 population. Mr. Williams said:

"To-day there is scarcely a theatre of the 'one-night stand' class that is paying a profit, and the majority

of them are threatened with bankruptcy and extinction, unless reinforcement comes from some quarter; many of our local theatres will have to be turned into garages, warehouses and department stores, and the drama will have to return to primitive conditions of production in town halls or similar places of assembly."

That this is not the expression of a pessimist is best illustrated by reference to another part of Mr. Williams' address: "* * * and paramount, the advent of the moving picture into the amusement field, which has emptied the balconies and galleries, has driven the medium-priced companies off the road, has established vaudeville houses in towns that could not otherwise support them, and has so cut into the amusement fund of the 'one-night stand' public, that there is not enough left to support the dramatic theatre of the town!"

Mr. Williams knows whereof he speaks, and it is because he has so ably expressed himself, that the observations as to the potency of stock companies in cities of this type may bear fruit, for it is not to be doubted that we are coming back to the ways of other days when the stock company alone had vogue, and the player was schooled and prepared for a career through the practical, though hard service which such organizations offered.

There are other reasons why a return to stock companies seems imminent. The combination system in this country is no longer to be availed of by the small producer; the entire amusement output to-day is controlled, or at least dictated by the two large booking institutions, the one by Klaw and Erlanger and the other by the Messrs. Shubert and their allies. There

is no incentive in these days for a manager or producer with small capital; he is not even certain of obtaining a route for his attractions; this has caused the withdrawal from the musical and dramatic field of scores of competent and deserving men, who have been driven to make small productions in vaudeville, where there is always a welcome for the producer. It is a fact that on the "rialto" to-day may be seen men whose hair have grown gray in honored service in their profession, but who have been swept aside by the broom of "progress." These men have had long and honorable careers; some have never failed in an obligation; a few are to be found doing clerical work on the staffs of some of the older producers who have survived the prejudice against age and experience.

John E. Warner, one of the best qualified theatrical business men, has been in charge of the business procedure of the "Association of Producing Managers," but such a man is utterly wasted in this capacity, and were he in his proper place, some one of our modern producing managers would not be forced to curtail their operations. William A. Brady has had much to say during the past year as to the general incompetency of the men holding positions in the business department of the theatre, and it is true that there is to-day no school for the development of what was once known as "the show brain."

The "showman" of to-day—take him as an entity—is of the poorest calibre, speaking from any viewpoint; there is absolutely no school for the development of the theatrical business man. The present era is so propitious that a millionaire is no longer a rarity in theatredom, but outside of a few men, grown old in

W. T. WYATT

WILLIAM D. ANDREAS

LOUIS F. WERBA

LOUIS E. COOKE

TUNIS F. DEAN

H. M. HORKHEIMER

CHARLES EDWARD ALLEYNE MacGEACHY

Theatrical Business Men.

service as producers and managers, there is nothing to indicate a perpetuation of the high-grade methods of the salaried man of other days. Surely it is a vivid commentary of the non-existence of expert service for the large investor in the amusement world, when we see men like Edward D. Price, Charles MacGeachy, Robert Stevens, Dudley MacAdow and William W. Randall, still the most potent in their line, and these men are paid higher salaries to-day than at any period of their activity—all have labored in excess of thirty years, and not one is in danger of competition from the "modern showman."

The term "advance agent" no longer has any significant meaning, and how much this state of affairs has to do with the present stagnated condition may not be computed; nevertheless, Mr. Brady's frank expressions as to his inability to secure proper assistance in the conduct of his vast enterprises must stand uncontradicted. Of course in these days, where one firm operates a score of attractions, the New York office is equipped in a manner permitting much that was formerly accomplished by the advance man on his travels to be dispensed with, but if the epidemic of stock companies results in a comparative obliteration of the combination system, the occupation of the theatrical business man will pass with it. Already we see scores of brilliant men, who have had the foresight to lease offices in New York City and become booking agents. Ten years ago there were probably twenty-five agents of all kinds in the booking business; to-day there are over three hundred in New York alone, and these earn anywhere from $2,000 to $50,000 a year. The vaudeville agent is a species of comparatively re-

cent growth, but a vigorous figure is he, and it is not to be wondered at that managers, producers and agents, unable to longer prosper in the distinctly theatrical calling, have entered this gold-bearing field.

The vaudeville agents of the present period are perhaps the most prosperous theatrical business men in the entire amusement calling. Few of our producers and managers would be unwilling to change places with the leaders in this line of endeavor and it is not strange that many of the latter have forsaken the risky managerial position to partake of the harvest that comes from the receipt of from five to ten per cent. of the artist's total earnings.

The majority of the contracts made in the vaudeville field call for a deduction of ten per cent. as a booking fee. The great majority of the contracts of the better grade, are made through the United Booking Offices, an association composed of the managers themselves. This association and its allies, book for about one hundred vaudeville theatres where a weekly salary list, ranging from eight hundred to four thousand dollars prevail. This association is in receipt of five of the ten per cent. that is deducted. The other five per cent. is supposed to go to the vaudeville agent who actually represents the artist or the attraction booked, but provided he is in good standing with the said association he is permitted to do business with them, and for this privilege he must divide his five per cent. with them; and in order that he may surely do this, the total of ten per cent. is deducted and the treasurer of the United Booking Offices will issue a check for two and one-half per cent. to the real agent.

One would suppose under these conditions that the

chances for profit outside of the big office were slim, nevertheless, there are a dozen men operating intimately with these offices whose annual earnings are in excess of $10,000 a year and the number who earn more than $5,000 a year is much larger.

From a distinctly financial viewpoint the leader among the booking agents is Pat Casey, one of the best known men in the show world. Five years ago he was hardly known at all. Mr. Casey comes from Springfield, Mass., being a disciple of that brainy pioneer, Patrick F. Shea, who, by the way, has turned out more prosperous vaudeville managers and agents than any one I can recall. When Casey reached Broadway, his personality had a certain appeal at once and he held various positions for about two years, each one a shade better than that immediately preceding. Then he became acquainted with William Morris. The two went out to Winnipeg on some business both were interested in and when they returned to the rialto Casey was in full charge of the Morris offices at a big salary. When the Klaw and Erlanger advanced vaudeville made its advent, Morris placed Casey in charge of the campaign. This brought the genial Pat in contact with A. L. Erlanger and the two became intimate. In fact, they have been inseparable ever since, and to a great extent this accounts for the Casey success, though no one can doubt that he would have made fame and fortune under average conditions almost anywhere. Mr. Casey's profits as a booking agent are placed at $50,000 a year and his expenses are said to be almost as much.

The most prominent of the commission men is generally conceded to be M. S. Bentham. He is not

strictly an agent at that; in fact, Mr. Bentham is more of a producer than an agent, and his achievements have been of a character to greatly aid in the uplift of vaudeville itself. It was Mr. Bentham who first presented a Broadway success in musical comedy in vaudeville; also he established an important precedent by inducing the original Floradora Sextette to enter the two-a-day field, and to this day he has an understanding with the Messrs. Shubert and other Broadway managers by which he is the sole representative of their vaudeville operations, and has a call on their artists for such time as they have available for the theatres that he places attractions in. Mr. Bentham's earnings are very large. He is a wealthy man—far more so than nine out of ten of our managers. He lives in his own home, has a palatial yacht, and was the first vaudeville agent to own an automobile.

Edward S. Keller, although he has been an agent several years, is yet in his twenties. He began as an office boy with George Liman, and has had a prosperous career, but as he has a failing—that of speculating with theatres and companies—his personal fortune is not as large as it would be if he confined himself to his lucrative agency.

Jo Paige Smith is the dean of agents, and if he was where he should be he would be one of the magnates of vaudeville, with all the term implies. No man in this field has had more to do with vaudeville's progress and to attempt to chronicle here all that Mr. Smith has accomplished for others would require more space than is available. However, his earnings are in the five-figure class, that is certain.

During the year 1911 one of the most successful and

ALF G. WILTON

C. WESLEY FRASER

J. C. MATTHEWS

A. MILO BENNETT

JULES BISTEO

HARRY W. PIERONG

Vaudeville Managers and Booking Agents.

honored of the agents passed away. Albert Sutherland was at the head of his calling always, and beloved by his colleagues to such an extent that his demise was deeply deplored. An evidence of the respect in which the deceased agent was held is illustrated by the tribute paid by the agents who had been his competitors, in that not one of these gentlemen attempted to secure the representation of any of the deceased agent's clients, and it is also to the credit of the gentlemen who control the United Booking Agency that they assumed a guardianship over the Sutherland estate and have placed the agency itself in competent hands, to be conducted for the benefit of the son of the deceased. This is truly commendable, particularly since it is stated that the income from the agency is more than ample to assure the heir from want for many years to come.

Alf. T. Wilton is one of the managers of lengthy service who saw the opportunity vaudeville offered, and, being a man of extensive acquaintance and vast experience, it was natural that he would prosper as a booking agent. Mr. Wilton managed theatres in New England for twenty years, and he is another of the disciples of that mascot of Springfield, P. F. Shea. Like Mr. Bentham, too, he owns his home, has a large bank account and has a splendid annual income, being the exclusive agent for some of the highest salaried stars in vaudeville.

A new firm came into prominence during the past year, and this concern has built up an enormous business in a few months. The firm is composed of Messrs. Reed Albee, Frank Evans and Harry Webber; the former gentleman is a son of the general manager

of the United Booking Offices. He had previously been associated with Jo Paige Smith, the best vaudeville agent of them all—as the writer understands the term—but for some reason or other Mr. Smith is now in business for himself. However, to return to the new firm, the amount of business they do in each week is so large that even though there are three members to divide the profits, the total for each may be set down in five figures.

All of the successful vaudeville agents do not operate in New York. Philadelphia has at least one important figure in this industry in Norman Jeffries, who has for more than a decade represented a large list of clients, among whom are some of the standard attractions of modern vaudeville. Mr. Jeffries' achievement is noteworthy in that it has always been regarded as a difficult proposition to create a market for vaudeville acts outside of New York and Chicago, but, by persistent application to a well-defined purpose, and with the added asset of a likeable personality, Mr. Jeffries has established himself in the Quaker city for all time.

Chicago as a vaudeville centre has made great progress in the last two years, to the extent that a half dozen booking agents have become influential factors. J. C. Matthews is perhaps the leading figure in this section; he was formerly an advance agent and business manager of road attractions. Five years ago he saw the opportunity in the vaudeville field and he began, in a modest way, to book special acts as he could locate them. His energy and ability was such that the attention of William Morris was directed toward him, and this resulted in Mr. Matthews going to Chicago to assume full charge of the large interests

of the Morris circuit in the West. The results from this connection were wholly constructive, and the association lasted until Mr. Morris combined with Marcus Loew, when Matthews quickly adapted himself to the new conditions. He is now conducting his own agency.

J. Frank Doyle has been prominent in Chicago as a booking agent for nearly twenty years; he is the founder of a vast industry whereby the western metropolis has become a vaudeville centre second to none and is in control of more theatres for booking purposes than any one agent outside of New York.

J. Wesley Frazer is the most prominent booking agent in Boston. He came forward about the time that "Pop" vaudeville began its vogue and he has been a factor ever since.

A. Milo Bennett is a force in booking circles in Chicago. He had been a manager and advance agent before entering on his present occupation. Mr. Bennett is also an author and his name is often prominent in important efforts to effect reforms in his calling.

The producers and managers who cater to the entertainment of the American public in this second decade of the Twentieth Century are finding their position more untenable than at any time since the days when the amusement calling was regarded as the most precarious line of endeavor with which men of capital could tempt fate, and when few of these gentlemen possessed the dignity which comes from the possession of an office for the conduct of their business affairs.

The number of "stars" whose fame and potency enable a manager to attract his public is smaller to-day than at any time in the last thirty years. No less than thirty players of stellar renown, who had started out to tour the country in the early fall of 1911, have been forced to abandon their enterprises, and the majority of these are for the first time without engagements. Moreover, at a "hard luck" banquet at the Lambs' Club, eighty-five well known actors, including a large number of stars, sat down to discuss their condition. Among the diners were such public favorites as Douglass Fairbanks, Cyril Scott, Wilton Lackaye, Edmund Breese, John Barrymore, Thomas Wise and Wright Lorimer, the last named having since ended his life with his own hand, because, as he expressed it, "there was not one single ray of hope" for the future.

When it is stated that in a single week in December, 1911, seventy traveling combinations were forced to close their season's labors, some idea may be formed as to the conditions that came up for discussion at the Lambs' Club gathering.

In New York City the situation is seen at its best, for the reason that all of the compelling productions of the entire nation are congregated there, but even in New York one-third of the theatres have had their problems finally solved by reverting to moving pictures, and no week goes by but some theatre management, weary of meeting deficits, avoids bankruptcy by installing a moving picture machine.

That science and artifice have combined to encroach on the realm of players and singers is not to be questioned.

Even the orchestral bodies in our theatres are gradually passing, while in their places is being installed the "one-man orchestra," an invention of Robert Hope-Jones, which, in many localities, has proven a serious rival even of the cinematograph.

One must believe that the actor, to a great extent, makes possible the prosperity in the film industry, for he is an absolute necessity for the original output of the photo-play, and yet it would be a decidedly heart-rending situation on the rialto if it were not for the employment of the professionals.

Over four hundred players are now permanently engaged by the film manufacturers, and these do not represent, by any means, the rank and file of the stage. The roster of the American Vitagraph Company contains no less than fourteen actors and actresses who were last season members of Charles Frohman's companies. In one reel recently the writer recognized on the screen four players whose weekly salaries have never been quoted in less than three figures in recent years.

Several of the stars even have succumbed to the inducements offered in the cinematographic industry. Mabel Taliaferro received more money for posing for the "Cinderella" pictures for the Selig Company than she has earned as a star for a season's efforts. Among other celebrities in this country to bow to the encroachment of the camera man on their realm may be named McKee Rankin, Sydney Booth, May Buckley, Mildred Holland, Nat C. Goodwin, Charles Kent, Marshall P. Wilder and others, but the star phase of the motion picture progress is decidedly in its infancy, and it is not to be doubted that the same craze that resulted

in advanced vaudeville is now in the process of evolution in the newer field.

David Belasco was offered $100,000 for the privileges of presenting "The Music Master" as a photo-play and Liebler and Company refused more than that sum to allow "The Garden of Allah" to be filmed.

In Europe the greatest players have already posed before the camera, with more or less grace and dignity. Rejane, Jane Hading, Mounet-Sully and the younger Coquelins are photo-players of distinction, and their experiences were such that the great Sarah Bernhardt has consented to the reproduction of the drama of "Camille" on the screen, with the divine one herself as Marguerita Gautier. It is stated that $30,000 was the inducement held out to Sarah, though the great French actress herself claims that her incentive was a desire to have such art as yet remains with her preserved in order that future generations may be enabled to see her at her best.

However this may be, the all-important matter is the certainty that the stars, who find their vogue with the public along older lines waning, will not hesitate to avail themselves of the golden opportunities resulting from the advent of the various scientific inventions, though these, too, have contributed greatly to the adverse conditions surrounding them.

How long it will take for the John Drews and the Maud Adamses and the Ethel Barrymores to emulate the Bernhardts and Rejanes is a question that may be fully answered in another year. Progress in the field of the silent drama has been on an unparalleled scale; in fact, some of the developments of the last few months have caused the most important metropolitan

J. STUART BLACKTON

HERBERT MILES

GEORGE K. SPOOR

G. M. ANDERSON

Monarchs of the Moving Picture Field

UNIV. OF CALIFORNIA

managers and producers to look on in utter amazement. As recently as two years ago these gentlemen were inclined to regard the moving picture as a temporary fad, but when such offerings came as the Kinemacolor Coronation festivities, and they noted that the public willingly paid regular theatre prices to see the wondrous spectacle on view, they looked askance at each other and one of the foremost of these—William A. Brady—thus expressed himself:

"If the manufacturer of a photo-play can afford to spend $100,000 for a single offering on the screen, he has us beat many a mile, for that is just twice as much as it cost to produce 'Ben Hur,' a play that has run twelve years."

One hundred thousand dollars has been spent on several productions in the silent drama. "Dante's Inferno" pictures cost more than this total to evolve, while "The Fall of Troy," "The Crusaders," "Cinderella" and "A Tale of Two Cities" each cost in excess of $25,000.

The amazing thing about the cinematograph industry is the extraordinary fact that even the most expensive productions are seen but one day only in the ten thousand or more picture theatres; the only exception to this rule is where the pictures are exhibited in vaudeville theatres as numbers on the programme. Here they are seen for at least a week, and often for a longer period.

One may form some idea as to the conditions which caused a drastic curtailment of the list of potent stars and the premature closing of seventy traveling combinations when it is truthfully stated that there are more than fifty towns of a population between ten and

forty thousand, within one hundred and fifty miles of New York City, that have not got a single stage to offer to a company of real actors.

In all these cities the local managers, having become wearied of tempting disaster along the usual lines, have turned their "opry" houses into theatres of cinematography, and the result in nearly every instance has been to transform their poorly patronized playhouses into veritable gold mines. Even the few theatres in cities of this class which have not wholly reverted to the silent drama are conducted on a policy of photo-plays whenever there are no visiting combinations, and this method has served to lessen the losses at least for the local management.

The strangest development of the vogue of the moving picture, and one that seemingly gives the lie to the claim that this line of endeavor has caused the disastrous theatrical slump, is the evidence, of which there is plenty at hand, that the photo-play has created new theatre-goers by tens of thousands, and that the tremendous public which patronizes the cheaper theatres is greatly composed of people to whom theatre-going is a novelty. Once attracted by the cheap prices, however, these new amusement seekers become possessed of the desire to see plays presented by real actors. That this is true is amplified by the recent and constantly increasing vogue of stock companies all over the country. Nearly every city of fifty thousand or more has at least one of these stock companies, and investigation shows that the majority prosper.

The writer visited five cities within fifty miles of New York and all within twenty miles of each other. In each of these a company of youthful and enthu-

siastic players appear in a new play each week; the scale of admission prices are at the highest customary in such cities, and the theatres are crowded—so crowded, in fact, that in three of the five cities new theatres are being erected to better meet the demand. The plays presented are by no means inferior; such successes as "Paid in Full," "The White Sister," "Alias Jimmy Valentine," "The Lion and the Mouse" and "The Third Degree" are a fair sample of the offerings. The roles are portrayed quite as well as in larger cities, yet not one of these young players has a familiar face, while their names are unknown to the general public; yet it is to these organizations that such producers as David Belasco, Henry W. Savage, H. B. Harris and the Shuberts look for their principals when casting their new productions—moreover, the "hits" in the big Broadway productions in recent years have been scored by actors and actresses recruited from these stock organizations. Seventy-five per cent. of the successful players of to-day have attained their experience in this manner, and it is a truth that there is no other school to-day for the development of the thespian.

How much these stock companies have to do with creating an untenable position for the stars of yesterday has not yet been revealed, but there is no doubt that the moving picture is not the sole cause of the changed state.

In the musical field conditions have been unfavorable, but grand opera, strange to state, is meeting with a larger public response than in previous years in all of the four opera houses in as many cities where this expensive form of entertainment holds sway.

With all the returns showing the difficulties of the managerial faction, the only source of relief would seem to lie in the enormous salaries paid to those who entertain the public, and these, instead of declining, have been materially increased. There are five singers in New York's operatic institution whose nightly honorarium is listed in four figures. Caruso's compensation has increased each year and is now in excess of two thousand dollars a night, and the illustrious tenor has been consoled for the losses sustained through his inability to sing the last half of the past two seasons by the knowledge that his royalties from the Victor Phonograph Company will amount to at least one hundred thousand dollars annually. No share of this remarkable income goes to the opera management, the singers claiming that the phonograph has helped to solve the problems of grand opera, and that the balconies and galleries are now crowded by a new public, whose incentive for opera-going came from hearing the vocal records in their own homes and in penny arcades.

The writer recalls the experience of a phonograph company in treating with an operatic diva that will give the reader a fair idea of the gold-laden era that science has brought unto these public idols. Five years ago Luisa Tetrazzini was singing in San Francisco at the Tivoli, an establishment not far removed from a beer garden. Her weekly salary at that period was less than one-sixth what it is to-day for a single performance, though the diva's voice was quite as good as it is now. The phonograph companies had heard of the new star, but her fame had not yet reached a status to justify the particular company in question in according to Tetrazzini a lump sum of one thousand dollars

in return for which she was willing to give her entire repertoire. That same phonograph company recently entered into a contract with Tetrazzini, who was now receiving a nightly salary of $3,000. By the terms of the agreement the diva gives exactly the same effort as she had offered a few years before for $1,000, but this time she was granted a bonus of $35,000 outright, while her royalties are estimated to be at least as much more annually.

To return to the matter of actors' salaries, there are few leading men or women of any repute who receive less than $250 a week, and many who demand and get twice as much, while the stars usually receive a share of the receipts, or half of the profits, with a guarantee that their share shall not fall below a certain sum, ranging anywhere from $500 to $2,500 a week.

In a recent production at the Winter Garden the salary list exceeded $10,000 a week, half of which went to the two leading women stars.

Until this year the reverses befalling stars while on tour were quickly wiped out by a plunge into vaudeville, but the gentlemen who have amassed fortunes catering to the public in this field, have had their own troubles, and instead of wishing to take on any new responsibilities, they are lying awake nights in the effort to reduce their obligations, for even this extremely popular form of entertainment has shared in the general slump, but vaudeville salaries are as high as ever.

Eva Tanguay still gets $2,500 a week for precisely the same specialty she was wont to do in the very same way for one-tenth that sum a few years ago. Harry Lauder, however, although his manager, William

Morris, paid him $4,500 a week, was paid the unusual compliment by the latter of hailing the clever Scot as the cheapest actor he had ever employed, but there is only one Harry Lauder.

Another year should witness the advent of so many well known players into the newer field that the distinction heretofore existing between the real and the mechanical in the field of the theatre will hardly endure.

Already one may gaze on the spectacle of crowds paying one dollar for reserved seats to see such special releases as the Kinemacolor and "Dante Inferno," and surely that public, accustomed to stand in line for hours to secure seats to see Sarah Bernhardt at three dollars each, will not be unwilling to pay one-third as much to see her artistry faithfully portrayed on the screen. The Bernhardt film has been manufactured by the Film d'Art Company of Paris, and all their previous output has been of a superior calibre.

Undoubtedly there is a tremendous population in this country to whom three dollars is a prohibitive price even to see a Bernhardt. An English writer recently asked Madame Bernhardt if she thought her capitulation to the camera man could be regarded as a retrograde movement in her long and unexampled career. "I am playing for posterity," responded Sarah. Art is always art, no matter where or what the environment. What would we all give if the art of our own Rachel could have been preserved in this manner? And who does not regret that science and artifice could not have been resorted to in the days of Kean and Garrick, that we might now be enthralled by them?

Perhaps the most important effort in the field of

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S. LUBIN
Pioneer in Film Industry

MAXWELL H. HITE
Educational Film Promoter

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ANSWERED

cinematography, however, comes from Italy, where the great Tomaso Salvini, whom Charlotte Cushman pronounced "the greatest actor the world ever saw," now nearly eighty years of age, has been asked to present his sublime portrayal of "Othello" before the camera. Here indeed is something worth while, and if it is really true that the ponderous Italian's talents are still unimpaired, then the advent of this series of film will be worth waiting for.

Recently the Vitagraph Company effected an affiliation with the New York Philharmonic Society, America's foremost musical organization. J. Stewart Blackton, president of the Vitagraph Company, was elected chairman of the motion picture department of this great musical society. Already the company is preparing a series of educational pictures with a view to providing incentive for public interest in the great masters of music and their epoch-making works.

It has come to be a battle of money and brains, with the theatrical managers on one side and the film manufacturers on the other; the former are in the position of untenability in that they are seeking a solution of their problems, whereas the newer interests have solved all of their problems and are now engaged in uplifting their environment and raising the level of their offerings on the screen.

The number of theatrical producers is now the smallest in twenty-five years, while the moving picture magnates are increasing in number yearly; a dozen different manufacturers have more than a million dollars capital. The Cines Company of Rome has six million invested; the Kinemacolor Company has six

million, and the same total is available to the Pathe Freres of Paris and New York.

In Chicago two men started a few years ago to make film. Between them they had ten thousand dollars. These were Messrs. Spoor and Anderson. To-day both are rich men and their annual income is of prodigious proportions. In the same city George Kleine, erstwhile optician, started in a few years ago on the motion picture movement. He is a very rich man to-day, and he controls a majority of the output of European manufacturers. Mr. Kleine is conspicuous in every effort to raise the artistic level of cinematography, and educational film is his hobby.

About eight years ago a man named John Rock was wont to go about the country—in the smaller towns—with a camera and a few reels of film. He had for a partner an "opry" house manager from a small New England town. Rock saw profits ahead and wanted to expand his operations; his partner had no faith in motion pictures, so they parted. The country manager is still at his "opry" house and Rock is a millionaire.

There are so many cases of this description on the operating side of the industry that it would require a special article to properly cover this phase of the progress.

It is quite the same on the exhibiting side of the industry, but the meteoric rise of two men is well worthy of record. Five years ago a middle-aged man was operating a penny arcade in Harlem. He began to notice that the craze for moving pictures was greatly reducing his receipts, so he shifted to the newer field. That man was the Marcus Loew of to-day. In just five years he has become a multi-millionaire. He

owns, leases or controls forty theatres, one-third of which are in the Greater City. In the last year he has erected two palatial theatres, involving an outlay of nearly two million dollars.

In none of Mr. Loew's theatres are there any seats costing more than twenty-five cents, while the average price is ten cents. On Greeley Square Mr. Loew has just opened to the public an establishment comparing favorably with any of our Broadway theatres. Here, from 9 A. M. to midnight, a minor grade of vaudeville, combined with a high grade display of motion pictures, is presented to an average daily attendance of seven thousand.

A few years ago there were five legitimate theatres on Fourteenth Street, from Third to Sixth Avenues. To-day there are none—all have become moving picture houses, except the historic Academy of Music, and even this former home of grand opera has been leased at an annual rental of $100,000, for no other purpose than to prevent any moving picture magnate from securing it in order to compete with its present lessee, William Fox, who operates directly opposite the Academy two theatres of cinematography, the City and Dewey Theatres, with prodigious results financially. This man Fox five years ago opened a small theatre in a store in Brooklyn; to-day he has ten theatres in Greater New York alone and his annual profit is estimated at $300,000.

On the corner of Fourteenth Street and Sixth Avenue stands the historic playhouse where French opera bouffe was first exploited in the '60s. Here for forty years or more every theatrical manager of prominence has tempted fate, only to become bankrupt.

Three years ago the lessee, a Mr. Rosenquest, decided to emulate the policy of the Union Square Theatre, another historic playhouse where the camera man has solved its problem.

In those three years Mr. Rosenquest has made a fortune.

Truly it is an amazing illustration of a public's knowing what it wants.

Can anyone wonder that the theatrical managers regard the situation seriously or that new methods must avail to compete with the men who prosper in the gold-bearing realm of the silent drama? The consolation of these gentlemen up to recently was the hope that, like other crazes and fads, the vogue of photo-plays would be short, but this is the seventeenth year of constantly increasing interest, and the development in the last three years has been greater than in the fourteen preceding; moreover, the future holds forth nothing to indicate the least retrograde movement—on the contrary, the next two years should record the zenith of achievement in the most lucrative line of endeavor in the history of public entertaining.

Looming up in perspective, a still greater menace to the stage and its people is casting its outlines on the horizon in the so-called talking picture, a synchronization of the cinematograph and the phonograph, with electrical science playing an important part. Already in London and Paris, the talking pictures are a craze; so potent have these reproductions of plays and operas become that two of our most prominent producers, Charles Frohman and Henry W. Savage, were in competition for the American rights.

Thomas Alva Edison, however, has not been idle

in this new phase of the mechanical theatre. The wizard of Menlo Park has announced simultaneously with this writing that the "Edison speaking pictures" are complete. Very recently, too, Mr. Edison uttered the prophecy that within a very short time the workingman will lay down his dime at the modern theatre of cinematography and witness and hear grand opera plays and spectacles with sound, dialogue, color and action scientifically reproduced, a veritable conquest of music and the drama.

The serious phase of all this progress lies in the problem as to how a public that is accustomed to pay five dollars for its seats to hear grand opera, is to be reconciled to the amazing revelation of all of the compelling features of their favorite amusement being duplicated as above stated. Nevertheless the prophecy of Mr. Edison is by no means an unreasonable one.

CHAPTER IV

It being the fashion at this time to proclaim "the twenty greatest," or "world movers," and as the many selections by divers persons of more or less distinction have varied in their composition so as to include even a few exponents of music and the drama, it has occurred to this writer that "the twenty greatest" in the field of the theatre (a term comprehending every phase of artistic endeavor) might prove of sufficient interest to be worthy of record, and the effort should at least reveal the important part played in the world by a group of men and women whose careers alone have provided a great incentive for the generations that lived after them.

1. Ludwig von Beethoven, whose influence has steadily increased and is greater to-day than that of any musical figure in the world's history.

2. Jacques Offenbach, the father of opera bouffe and comic opera, who created an era of gaiety, despite that his musical thought was best expressed in such works as "The Tales of Hoffmann," which a generation after his demise has reached a greater potency than all of his lighter works combined.

3. Sir William Gilbert, and

4. Sir Arthur Sullivan, who took for a theme the "Bab Ballads" and evolved a group of clean and plaintive operettas that made possible more stage careers than have been influenced by any group of playwrights since Shakespeare's time.

5. William Shakespeare, for reasons fully understood.

6. Richard Wagner, whose "Tristan and Isolde" alone entitles him to inclusion in every list of "world movers."

7. Giuseppe Verdi, whose "Trovatore" and "Aida" have endowed the world of music for all time.

8. Thomas Alva Edison, who gave us the phonograph and the moving picture, enabling future generations to be enthralled by the artistry of the world's greatest singers, players and musicians.

9. Samuel S. Shubert, who, though he passed away in his twenties, was the first to assert independence in the amusement calling, laying the foundation for a vast institution which has greatly benefited the theatrical profession and the public.

10. Richard Mansfield, whose untiring and persistent efforts to raise the artistic level of the stage have provided the best incentive for the rising generations of the theatre.

11. Otto H. Kahn, to whom the public is indebted for the elimination of commercialism in grand opera presentation and on whom the "New Theatre problem" rests for solution.

12. Sarah Bernhardt, the Titaness of two centuries, who at the age of sixty-seven sets an example for her confreres of the stage by perpetuating the classics of Moliere, Dumas and Sardou—whose devotion to artistic ideals has caused her name to be emblazoned in the hall of fame and who stands almost alone in her refusal to succumb to modernism.

13. Mary Anderson de Navarro, who achieved fame and relinquished fortune almost simultaneously with

her retirement from the stage, and has alone of all of her colleagues remained steadfast to their vows never to return to a stage career, despite that she had not accumulated wealth before her marriage and in the face of persistent offers of fabulous sums to return to the glare of the footlights.

14. Adelina Patti, who for thirty-five years reigned as queen of song, during which period she was without rivals and whose successor has not yet appeared on the horizon.

15. Benjamin Franklin Keith, who created the era of refined vaudeville as a result of an adamantine endeavor to extinguish vulgarity from what had been called "varieties," and whose efforts have combined to bring about a prolonged period of unparalleled prosperity for many thousands of persons who otherwise might not have been enriched.

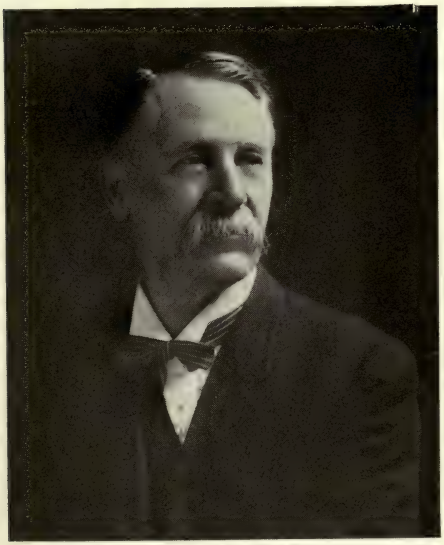
16. Charles Frohman, who was the first theatrical manager, laboring in a propitious era, to combine artistic ideals with modern benefits and present high grade plays with the best players, always holding artistic achievement above material gain, and though he has controlled the most potent plays and players, he has not amassed wealth commensurate with the opportunity for doing so.

17. Augustin Daly, who left for the stage calling as a heritage the records of his long and unexampled career as a producer of plays, and who kindled the divine spark in Ada Rehan, Fanny Davenport and Clara Morris.

18. David Belasco, to whom the public is indebted for the best plays and the best stage presentations to be seen in the second decade of the Twentieth Cen-

MME. JEANNE GERVILLE REACHE

VLADIMIR DE PACHMAN



JOHN R. KIRK
President of the State Normal School in Kirksville, Mo.

D. R. GEBHART
Director of Music of the State Normal School in Kirksville, Mo.

Prominent in the Musical Field.

UNIVERSITY OF CALIFORNIA

tury, and to whom the theatrical profession is indebted for the distinction which the efforts of a Belasco casts on it as a whole.

19. Oscar Hammerstein, who created the "theatre zone" of New York; who created a new public for grand opera—one of the greatest achievements known to mankind; who proved to be false the predictions that novelties in grand opera spell bankruptcy, and who, because of financial rather than artistic obligations, has been forced to glorify his career in the evening of life by foreign achievement of an extraordinary nature.

20. David Warfield, who, though his artistic career had been inaugurated at the bottom rung of the ladder of fame, and whose earlier career indicated talent of a less dignified order, has survived to become undoubtedly the leader of the American stage, and by reason of an artistry possessed by no other player in the world, has given more pleasure to the play-going public than any entertainer of his generation still living.

In the concert field activity is now greater than at any time in the last twenty-five years. The stars of the opera and well known instrumentalists, as well as the increased number of symphony orchestras, find a large public response to their efforts, and this has brought about a prolific field for what is known as "concert direction."

M. H. Hanson, always prominent as an impresario, has enlarged plans for the future, and the season of

1912-13 finds his activities on a scale illustrative of the modern American entrepreneur, who no longer is content to confine himself to one or two enterprises. Mr. Hanson, still a young man, came here from abroad to observe musical conditions not so many years ago and at once identified himself with a musical bureau, thus obtaining practical experience. His direction of the tournees in this country of Dr. Wüllner and Ferruccio Busoni served to establish his reputation for all time, and each year he has increased the scope of his operations, until to-day Mr. Hanson controls enough stars of the first magnitude to provide a nation with musical events. Besides the two great artists named, we are to have first Leon Rains, whose remarkable success has been such as to place him in the very first rank of the musical celebrities of to-day.

Mr. Hanson has assumed the sole direction of the artistic career of Mme. Marie Rappold, who has been occupying an eminent position in the world of music and has appeared in nearly all of the great festivals, while the demand for her services for the next two years has come from nearly every locality where music is a factor. Boris Hambourg is another of Mr. Hanson's stars, and Bernice de Pasquali and Georg Henschel serve to complete a list that any impresario might be proud of; but Mr. Hanson is negotiating with many other attractions, while his bureau is a veritable musical beehive, where the presiding officials are always on the alert for the appearance on the horizon of some new stellar light. It is to this bureau that the many musical societies and clubs are wont to go for their musical talent.

The Quinlan-Wolfsohn Musical Bureau is an insti-

tution wielding an influence that is world-wide. Mr. Quinlan remains in London, where his interests are on an enormous scale, and the New York offices are in charge of Mr. Adams. The tours of Madame Schumann-Heink and Josef Hofmann are under this direction, and Louise Homer makes tours before and after the opera season under the same guidance, while Caruso, if all goes well, and this illustrious artist sustains the normal condition of his voice, will head a concert organization which should establish some new records in the way of box-office receipts, for the illness of this superb artist has only added to his vogue. Other artists in the Quinlan-Wolfsohn roster are Florence Hinkle, Reed Miller, Zimbalist, the Russian violinist; Clarence Whitehill, Herbert Witherspoon, Rosalie Wirthlin and Reinald Warrenrath.

Early in 1912 Mr. Quinlan retired from the above bureau which is now conducted under the original name of Wolfsohn.

Loudon Charlton's name looms up prominently in any effort to record the musical events of a nation, and here we have again evidence of the magnitude of the operations of a single individual. Mr. Charlton's plans are truly vast, controlling, as he does, the appearances of the two greatest pianists of to-day—Harold Bauer and Joseph Lhevine; Mme. Kirkby Lunn, the English contralto; David Bispham, George Hamlin, the Florizaley String Quartette, the Beebe Dethier Ensemble, Madame Gadski, Edmond Clement and Madame Alda. Added to this imposing list is the famous Philharmonic Orchestra, an organization which Mr. Charlton has brought to an exalted state

by his conduct of their artistic pilgrimages. Mr. Charlton ended his connection with the Philharmonic at the close of the season of 1911-12.

Frederic Shipman is a young Canadian impresario who has come forward with leaps and bounds in the last few years. Mr. Shipman seems to have a great preference for the prima donnas of the Maurice Grau regime at the Metropolitan Opera House, for he has no less than three of the most potent of these under his exclusive direction, as far as the United States and Canada are concerned. Fancy one director in charge of the tours of three stars of the opera like Melba, Eames and Nordica! Yet that is just what we see in this second decade of the Twentieth Century, and Mr. Shipman has by no means reached the zenith of his career. Moreover, the results achieved by him with Melba and Nordica have made it possible for him to treat with other celebrities, for the greater the artist the greater the need for competent business direction.

This is so true that no one is surprised at the loyalty of Madame Tetrazzini to her present manager, William H. Leahy, who was the first to realize the great soprano's merits, and he has shown by the manner in which he has directed her recent tours that he is possessed of the "showmanship" (and there is no other word to express the writer's meaning) that made Henry E. Abbey so celebrated in his day. Leahy has simply resorted to Patti methods in the conduct of the great coloratura singer's tours, and the reward has been large indeed! Other impresarios look on in amazement and with envy at the tremendous Tetrazzini boom, and they will continue to do so for

NELLIE MELBA

LILLIAN NORDICA

FREDERIC SHIPMAN

EMMA EAMES

MME. FRANCES ALDA.

Operatic Stars and Their Manager.

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many years to come, for here at last has been found the real successor to Adelina Patti, and this, too, from almost every viewpoint.

R. E. Johnston is perhaps the oldest in service of any of the gentlemen now operating in the distinct concert field. He is, too, thoroughly representative of the old school of managers, but who has kept his business methods modernized up to the minute. Mr. Johnston is one of those rare specimens of frankness in his expressions, who never fear to say what they think, and his ideas as regards musical progress may shock those enthusiasts who believe we have reached the musical millennium.

To the writer Mr. Johnston spoke as follows: "It is only because the majority of the people who go to the opera do not understand what it is all about that they go at all, and as soon as they begin to comprehend things they stop going. The great prosperity throughout the country for all our musical attractions is based on this state of affairs, and the less the public knows about what we put before them the more business we do."

Mr. Johnston has no faith in a national opera, and he thinks that the operatic fad will "come a cropper" unless a state of ignorance prevails, such as he claims does prevail now! But Mr. Johnston's viewpoint is not wholly wrong, for it is a fact that the majority of our audiences at the opera houses actually suffer as they sit in their seats and boxes; in fact, it is known that when the Wagner trilogy was given last year the darkened auditorium was taken advantage of by many to indulge in a prolonged slumber! But this is a condition well understood and also one gradually improv-

ing, for the phonograph and the player-piano have created many real music lovers, and now the galleries and balconies of our opera houses are crowded with them. This is true to even a greater extent in the concert field, where the world's greatest singers and musicians are now heard by thousands, who received their incentive from hearing the vocal records in their own homes and elsewhere.

A new concert direction is that of Mrs. E. M. S. Fite, who has as her leading attraction Madame de Cisneros, of the Chicago Grand Opera Company. Mrs. Fite will also present a large array of potent vocal and instrumental artists, conspicuous among whom is Mme. Maria Cuellar, a Spanish pianiste, who is compared with Paderewski in her native land. Mrs. Fite is likely to set a rapid pace for some of her colleagues of the opposite sex, if one may judge from the aggressiveness which characterizes her business procedure.

Marc Lagen, while not altogether a newcomer in the musical field, has come forward in the last year with a vigorous impetus. Mr. Lagen is a young gentleman of large social acquaintance and this has stood him well in the creation of a large clientele. It is a fact that the "concert direction" is presided over by men who seem to comprehend the need of superior business methods in the exploitation of their attractions, and this probably accounts for the large audiences attracted by these, in striking contrast with the great slump recorded in the dramatic field; in fact, the prosperity prevailing in the musical world is one of the distinguishing features of the worst theatrical season in thirty years, that of the season of 1911-12.

The firm of Haensel & Jones was organized in 1906 by Fitzhugh W. Haensel, a writer on musical topics, connected with various New York publications, and W. Spencer Jones, of Toronto, Canada, then independently active as an impresario in Canada, Australia and South Africa.

The firm to-day ranks among the three or four most important musical managers in America, and the scope of its activity is constantly widening. It has correspondents in all the important European centres of music and will shortly enter the South American field. Haensel & Jones are the sole managers of Mr. Walter Damrosch and the New York Symphony Orchestra and among the concert stars who have been, or are now under their management, may be mentioned Alessandro Bonci, the great Italian tenor, who has made all his concert tours under their direction; Isadora Duncan, the famous classic dancer; Mme. Jeanne Gerville-Reache, the great French operatic contralto; Mr. Francis Macmillen, the eminent American violinist; Mme. Jeanne Jomelli, the Dutch prima donna soprano; Nicola Zerola, the Italian tenor who has been called the second Tamazno; Mme. Carmen Melis, the dramatic soprano of the Boston Opera Company; Watkin Mills, the great English basso; Clarence Eddy, the famous organist; Mme. Lillian Blauvelt, the prima donna soprano; Arthur Hartman, the Hungarian violinist; Augusta Cottlow, pianist; Edna Blanche Showalter, now prima donna soprano of the Henry W. Savage "Girl of the Golden West Company; Miss Florence Hinkle, soprano; Miss Christine Miller, the well-known contralto; Gertrude Peppercorn, the English pianist;

Cesar Thomson, the great Belgian violinist; Arthur Shattuck and Helena Lewyn, two well-known American pianists; the famous Adamowski Trio; the equally well-known Olive Mead Quartette, and many others.

L. M. RUBEN

ELIZABETH M. S. FITE

FITZHUGH W. HAENSEL

LOUDON CHARLTON

SPENCER JONES

Notable in Concert Direction.

ROBERT SLACK

CHAPTER V

The demand for scenarios in the moving picture industry has brought about an active, if not lucrative line of endeavor for perhaps the largest number of writers known to any literary calling, though it does seem certain that few have mastered the problems that the technique and philosophy of the silent drama abound in.

A veritable genius, however, has been discovered in the person of Emmett Campbell Hall, of Glen Echo, Maryland, who, although he had been a contributor to many magazines and periodicals, was quite unknown to the amusement field until in January, 1910, Mr. Hall's first scenario was accepted by the Lubin Company at the maximum price then prevailing, and of the first one hundred scenarios written by him, ninety-eight were sold to the various manufacturers. Mr. Hall also has to his credit the first original two-reel photoplays ever produced in America, released by the Biograph Company, under the titles, "His Trust" and "His Trust Fulfilled."

At the time of this writing the scenario question is one that is arousing much discussion, owing to the policy of according a rather uniform rate, wholly ignoring the average of merit and the reputation of the writer in arranging compensation. But this is a status that can not be in order for any length of time, because the progress of the moving picture has been on

such a scale that the desire for superlative material has already attracted the better known authors, while the playwrights affiliated with the legitimate theatres and with the vaudevilles are being sought and will be found gradually active in the newer field.

The fact that the author of a photo-play is not credited is a great barrier, for the incentive which comes from fame is now lacking, but these are conditions existing in the infancy of an industry where the problems of supply and demand are in the process of solution.

Since the above was written nearly all of the film companies advertise the author of photo-plays.

Schools where the art of scenario-writing is taught, are springing up all over the country, but the pioneer institution is the one presided over by E. F. McIntyre in Chicago and known as "The Associated Motion Picture Schools." The layman would be astonished were the vogue of these schools completely revealed. It is a fact, however, that, while Mr. Hall's success has been quite unusual, there are many others who dispose of an average of one scenario a week; on the other hand, as evidence of the wide range of activity, one manufacturer states that of more than two hundred scenarios accepted from January 1st to October 15th, 1911, the average was less than three to one author.

It must be understood that in this country alone there are forty-two manufacturers with an output of from one to five reels each week, the larger number being released by the Vitagraph, Selig and Essanay companies, but all are gradually increasing their number of releases, while in one month in 1911 four newcomers entered the field, viz.: the Republic, the Majes-

CHARLES URBAN
Inventor of "Kinemacolor" (Motion Pictures)
The Man Who Caught Nature Napping

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tic, the Comet and the St. Louis companies. Moreover, the foreign film companies, realizing the increasing expansion of the industry, are installing branch plants in America. This is true of the Eclair, Pathe Freres and the Gaumont companies.

One must marvel at the growth of the industry itself, when it is realized that the average film release is seen for one day only in the more than ten thousand theatres where cinematography is the attraction. Often a photo-play, involving an outlay of $25,000, and which had been in preparation for more than a year, will have but one day's showing, but this unique condition has aroused considerable protest and has also caused the advent of the special release, such as "The Crusaders" and "Dante's Inferno," as well as the revolutional Kinemacolor pictures, and these have created such a furore that their exhibition in the larger cities has produced a serious competition with the regular houses where photo-plays are on view.

One hundred thousand dollars is said to have been the amount expended on the "Dante's Inferno" film, and two years of preparation were required. The reader can comprehend the vastness of such an undertaking, when it is declared that this sum is in excess of what it cost Klaw and Erlanger to evolve "Ben Hur," a play now in its twelfth year, and which has realized a profit of more than two million dollars in that period. The cost of the film, depicting the coronation festivities by the Kinemacolor Company was far greater; in fact, no spectacle in stage history, not even the Hippodrome offerings, ever involved the outlay of this colossal combination of science and artifice. The Kinemacolor Company is capitalized at six mil-

lions; as yet the company is in the primitive period, but it is predicted that Kinemacolor theatres are to be erected in every large city in the world in the next five years, and that the company will stand alone in a policy almost unbelievable as to its scope and purpose.

The Eclair Film Company, though an independent force, has set the pace all over Europe by its daring exploitations—always noted for its superior projection as well as the excellence of its stock companies, selected from the creme de la creme of the Parisian theatres.

Sarah Bernhardt has established a precedent for posterity that must have its effect, for who shall say nay to the camera man, when with grace and dignity the greatest actress of her generation has been content to act "Camille" before the camera man?

In America we have not yet witnessed the stampede of players toward cinematography, but it is quite the same with vaudeville, until such superb artists as Maurice Barrymore, Rose Coghlan, Clara Morris, Robert Hilliard, John Mason, Marie Wainwright, and others showed the way, until to-day no surprise would be manifested if a John Drew or even a Maud Adams were to change their artistic environment, temporarily, and with grace and distinction.

The American film manufacturers, however, are watching the legitimate stage with an eagerness that is amplified by what has developed in the last few months. The Essanay Company, presided over as it is, by one of the pioneers of the moving picture industry, George K. Spoor, is a large institution, with an influence so great that it is constantly referred to in the public press as one of the striking illustrations of

Western energy and thrift. The resources of the Essanay Company are such that it often is enabled to achieve great "scoops" over its rivals; moreover, it is a custom of this company to set apart a fair proportion of its capital and facilities for the release of educational and industrial films, a policy in which they might well be emulated.

The Selig Company, also of Chicago, is perhaps the most expansive organization in this country for the production of film, and it has also the largest plant in the Windy City, covering an area of nearly four square blocks. W. N. Selig, the founder of the colossal enterprise, was one of the first to grasp the significance of the silent drama, and his achievements indicate the ceaseless toil he and his army of aids have expended in order to arrive at the state the house of Selig enjoys to-day. Besides the large Chicago plant, Mr. Selig maintains in Los Angeles, California, a studio of almost equal proportions, where a stock company of players are engaged the year around. It was while visiting his far Western studio that Mr. Selig came near being the victim of a tragedy in October, 1911; in fact, while Mr. Selig himself was miraculously spared from the shooting attack of a Japanese employee, one of his most valued aids, Francis Boggs, gave up his life while defending his employer.

Mr. Selig showed a fine discernment when he selected Miss Mabel Taliaferro to assume the title role in the film production of "Cinderella." Surely the utilization of this fine theme for motion pictures opens up a prolific field for the producers, and one can only conjecture how great will be the vogue of the camera man, if the dear old fairy-plays, and the entrancing

pantomimic spectacles that were wont to hold sway in England around Boxing Day time, should really become transferred to the screen.

The indefatigable Vitagraph Company, even before the era of the photo-play, was a decisive force, for in its quest for "actualities" for portrayal on the screen, its officers seemingly defied nature's laws, and there has never been a period in the fifteen years of their activity that the Vitagraph has not been the choice of vaudeville managers, and this is still true to-day in theatres where the motion picture is merely a programme number.

One may recognize more well-known players of the Broadway type in the releases of the Vitagraph Company, than are to be seen in a Frohman production of this period. This is so true that there has been a constant wail of late in the sanctums of the theatrical magnates over the unavailability of so many potent players who until recently were always at the disposal of these gentlemen. The roster of the Vitagraph Company contains at least twelve actors and actresses whose weekly honorarium has been listed at from $100 to $200 each; scarcely one has an unfamiliar name, and the producers or stage directors are all of the Broadway calibre.

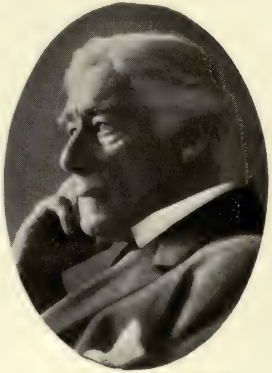
The Edison film releases are always recognizable by that intellectual atmosphere, so suggestive of the guiding mind of the "wizard of Menlo Park." In the last ten years the Edison producers have resorted to every conceivable uplifting theme in their determined purpose to constantly raise the artistic calibre of their productions. Some of the very best players are to be found posing before the Edison cameras, among these

FLORENCE TURNER
"The Vitagraph Girl."

MABEL TRUNELLE

MARY PICKFORD

HERBERT PRIOR



CHARLES KENT

GEORGE W. TUCKER

Stars of the Silent Drama.

LIBRARY OF CALIFORNIA

one Booth, a nephew of Edwin, is prominent, while one of the patriarchs of the American stage is easily recognized in Robert Brower, whose portrayals indicate that he has thoroughly studied the philosophy of the silent drama. At least one of the Edison players is being watched with a view to stellar honors in Miss Mabel Trunelle, who possesses that rare gift of simulating extreme youth without that exaggerative method so close to burlesque.

In a season noted for disastrous conditions for producers, there has been one striking display of that showmanship so rarely in evidence in these days. Mr. Gus Hill has once more illustrated his keen discernment in measuring the taste of that public which he has been wont to deal with; others had plays written around the various cartoon themes, featured in our big daily newspapers, but Mr. Hill seems alone to be able to present such stage offerings in a manner that will endure. Nothing this manager has ever attempted has had the financial success that has attended the exploitation of "Mutt and Jeff" in the playhouses.

Four companies on tour are carrying everything before them, and the box-office receipts of at least one of these organizations would excite the envy of an operatic impresario. Mr. Hill is not noted for any prodigal waste in the equipping of his organization, hence one may wonder as to the amount of the surplus profits of this one production. The estimated total conserved for Mr. Hill's plethoric bank account, as a result of the season of 1911-12, is placed at $150,000.

With the production of "Vera Violetta" at the Winter Garden, the Messrs. Shubert have solved the problem of that institution perhaps for all time. In all the years it has been my privilege to observe the launching of plays and spectacles, nothing so commendable or so tremendous in its line has been witnessed as this management brought forth on the inaugural night. Of course, the engagement of so many popular players and specialists was likely to bring results, but the way everything was "put across" the footlights indicated the presence of a master producer. It seems that this production was found to be cumbersome at the out-of-town "try-out." To attain a concrete and smooth ensemble, William A. Brady was appealed to at the eleventh hour, and the results achieved covered that gentleman with even more than the customary glory. It is extremely likely that Mr. Brady will figure more conspicuously in this line of entertainment in the future than in the past, though no one will believe that he will not feel reluctant to identify himself with this frivolous type of show. But in a year such as the present a producer as deeply involved as Mr. Brady, must bow to the conditions as he finds them; but let no one assume that the profits will be prodigious. The weekly salaries of Gaby Deslys and Annette Kellermann alone came to the average gross receipts of a successful play in New York, and the total budget of the Winter Garden, aside from the first outlay, will not figure much less than the expenditures of a similar period at the Metropolitan Opera House. It was a happy thought on the part of the Messrs. Shubert to engage Annette Kellermann, and this remarkable woman is creating a new public. After all the original of any craze or

fad alone seems to prosper for any length of time; all of Miss Kellermann's imitators have passed into seeming oblivion, while the diving Venus herself finds her greatest vogue after she has been four years almost continuously before the same public. Miss Kellermann's advent in a theatre, where $2.50 is the price of seats, was criticised by those knowing gentlemen who persistently "call the turn," but this lady has for a manager a young man whose rise has not been less meteoric than her own, and it is a source of great satisfaction to the writer to see such dignified methods as those practiced by Mr. James R. Sullivan, have resulted in Miss Kellermann's evolution as a big Broadway attraction.

There are a number of young men occupying a not very conspicuous position in the amusement world at this time, but who are likely to become the most important factors, operating in the distinctly business side of the theatre. It is also worthy of record that by reason of the great fortunes they are likely to inherit, and the vast theatrical properties which will ultimately fall in their care, this new generation of showmen will not have to undergo any of the hardships passed through by the men who labored in a more precarious era.

Charles E. Kohl is the son of the esteemed Chicago showman, who passed away during the year. The late Mr. Kohl was many times a millionaire, and his properties were all of a thriving nature, insuring large annual incomes. Few of these have been disposed

of by the widow, and enough remain to justify the commendable procedure of the son, who recently assumed active charge of the affairs of his father. The younger Mr. Kohl is wealthy in his own right and is extremely likely to become a formidable figure in the West in due course.

F. F. Proctor, Jr., was actually trained for a managerial career, and the method used by his father to facilitate his progress, was unique and practical; the elder Proctor knew his book so well that he placed the son in different executive positions under trained men, and each year the authority, as well as the compensation for the boy increased, until he became the general manager of his father's enormous enterprises. The Proctor interests have developed greatly in the last two years, and credit is generally given to young Frederick for the results attained. One must assume under the conditions prevailing that the latter will gradually evolve as a magnate of importance.

A. Paul Keith is the son of the pioneer "continuous performance," Benjamin F. Keith, and like young Mr. Proctor, he has been closely affiliated with his father's affairs almost from the outset of the era of refined vaudeville, in fact the latter is personally interested in several important enterprises and is the owner of at least one theatre, bearing the Keith name. It does not require any great stretch of the imagination to justify the prediction that this young man with his experience and wealth will play a vigorous part in the theatrical world in the next generation, and one must wonder to what extent the Keith institution will expand with all the ammunition for enlargement possessed by the descendant of its esteemed founder.

Reed Albee is another of the sons of important theatrical magnates whose experience has been gained through practical means. Having had a thorough business training, his father, Edward F. Albee, general manager of the Keith enterprises, placed his son in charge of the Union Square Theatre, and he has also managed other Keith houses. Then young Albee became a booking agent, and he is now the senior member of the firm, Albee, Webber and Evans, who conduct an agency of large scope and enormous income.

The sons of theatrical managers had no such opportunities at the time when such men as Keith, Proctor, Kohl and Albee began their struggle; there were no millionaires in those days in the amusement world, hence the achievements of the younger generation should be proportionately far greater, and it is for this reason that the development of the careers of the younger men will be watched with great interest.

Joseph Klaw is the son of Marc Klaw. He is actively employed in the business office of the firm of Klaw & Erlanger. The elder Klaw having evolved from the editorial chair, has naturally seen to it that his heir should qualify for the literary phase of the theatrical management, so that Joseph is being well prepared for the day that must eventually come, when the perpetuation of his father's vast undertakings will be vested in his hands.

Abraham L. Erlanger has no son, but in Louis F. Werba he has a nephew who has already been through the routine of actual theatrical management; in fact, in conjunction with Mark Luescher he has become one of the heads of the firm of Werba & Luescher. This firm started with a tremendous success in "The Spring

Maid," and their operations at this time are on a scale of immensity, such as never has been attained by the most important theatrical firms of thirty years ago.

William and Arthur Hammerstein surely are to be reckoned with in any effort to figure out the captains of theatrical industry of to-morrow. It is generally conceded that it was the efforts of the younger Hammersteins that brought about an end to the senseless competition between the two grand opera houses, whereby Oscar Hammerstein was paid something like a million dollars to eliminate himself from operatic activity in America. It is well known, too, that it was in the province of William Hammerstein to become the source of supply by which the opera deficits were met through the gold-laden box office of the Victoria Theatre, while Arthur Hammerstein showed in his production of "Naughty Marietta" that he is following well the lead of his illustrious father.

Walter Rosenberg is a typical illustration of the sort of showman evolved in this era; he is the son of Henry Rosenberg, who in turn is a brother-in-law of Oscar Hammerstein. The elder Rosenberg retired from the theatrical business a few years ago, having accumulated a large fortune, but he encouraged his son Walter in his efforts, and the result has been really remarkable. Walter's experience was gained principally at the Metropolis Theatre in the Bronx, where he represented his father; to-day he operates a half-dozen theatres, and he was one of the first to grasp the significance of moving pictures in regular theatres. He made a great deal of money in this field, especially at the New York Theatre Roof Garden and at the Savoy Theatre.

A. PAUL KEITH

THEODORE LIEBLER, JR.

Sons of present day magnates, who will be the magnates of to-morrow.

UNIV. OF CALIFORNIA

Vic Williams is the son of Percy G. Williams; his future career has been safeguarded by a policy of promotion that the elder Williams has followed, so that the experience of the son has been widely varied. First, Victor held a clerical position in his father's theatres, then he became treasurer of different theatres, then manager—going from one theatre to the other, and now he has been placed in charge of the booking department of the entire circuit, in order that he may obtain a line on values in vaudeville. Truly the rising generation of amusement managers is not of inferior timber!

Henry B. Harris has shown in his career how well the second generation of Harris can perpetuate the name. He is the son of William Harris, the wealthiest theatrical manager in this country, yet the younger Harris has become a millionaire and an important magnate without the aid of his father, though it is true that after he had made a success for himself, the two became associated intimately, until to-day they control theatres and attractions galore.

The sons of the late Harry Miner have been in charge of the estate of the latter. They have shown great discernment in their conduct of the money-making properties left to their care.

J. F. Zimmerman, Jr., the present manager of the Gayety Theatre in New York, is the eldest son of J. F. Zimmerman, Sr., of Philadelphia. The latter is one of the few millionaires in the amusement calling. His great fortune was accumulated through an almost unparalleled energy and industry. The interests of the firm of which he is the junior member are larger than those of any one concern outside of New York City,

though Nixon & Zimmerman are interested in several New York theatres.

David Belasco has no sons, but he has two sons-in-law who are giving much evidence of present activity and future greatness. Morris Gest is the husband of the playwright's eldest daughter, and his career so far as it has gone, has been indeed meteoric. It does not seem so very long ago when he was a ticket speculator in front of the Victoria Theatre; to-day he is the partner of F. Ray Comstock, and these two young men control any number of theatres and attractions, including the large company of Russian dancers.

Mr. Belasco's other son-in-law is William Eliott, a popular player, who recently retired from the stage to become an important factor in his father-in-law's affairs. He married the youngest daughter of Mr. Belasco less than a year ago, and became a widower a few months later. It was when Mr. Belasco became bereaved of his father and daughter within a few months of each other, that he took his son-in-law in business with him, and it is extremely likely that Messrs. Eliott & Gest will gradually become more identified with the Belasco institution.

Theodore Liebler, Jr., is the only son of the name member of the firm of Liebler & Company, of which George C. Tyler is the active head. The young Mr. Liebler has had a perfect college training, and immediately upon graduating, his father placed him in the press department of the firm, where he had been the assistant of W. W. Aulick, who is the publicity promoter of Liebler & Company's enterprises. Theodore, Jr., is a very hard worker and an extremely modest man, who is gathering the right kind of experience for

a future career that is expected to bring him prominently among those managers to whom the public of the next generation must look for their theatrical entertainment.

Thus it will be seen that the men who have survived many vicissitudes in a propitious era of the theatre have seen the advisability of preparing their descendants in a practical manner for the day, when it may be necessary for the latter to assume active charge of the business department of large amusement institutions; and if the American method of expansion prevails, then the second generation of our present providers of public entertainment, will occupy a place even more conspicuous on the theatrical map than the men who labored to lift the amusement calling to its present state.

CHAPTER VI

Supposing you were strolling with a friend up Broadway, between Thirty-fourth and Forty-second Streets, which everybody knows is the absolute heart of New York City, and that he was suddenly to stop and say that he wanted to visit, on business, a lumber yard, within a stone's throw of Broadway, you would treat same as an absurdity and think naturally that he was trying to perpetrate a joke on you; but nevertheless it is an absolute fact that there is a well-known business of this character located there.

A boy with an old-fashioned bean-shooter could hit the lumber yard referred to from the following locations if the intervening space were clear: Herald Building, Macy's, Garrick Theatre, Marbridge Building, Herald Square Theatre, Marlborough Hotel, Hotel York, Sheridan Building, Hotel Navarre, Metropolitan Opera House, Knickerbocker Theatre, the Casino, Shubert Building, Empire Theatre, the Maxine Elliott Theatre, Hotel Albany, Broadway Theatre, and possibly the Knickerbocker Hotel and the Times Building, Art Color Printing Building, McGraw Building, Thirty-ninth Street Theatre, American Press Association Building and Pictorial Review Building.

This lumber yard is located at No. 140 to 150 West Thirty-eighth Street, between Broadway and Seventh Avenue, and occupies a plot of land 150 feet frontage

A THEATRICAL LUMBER YARD IN THE MOST VALUABLE REALTY SPOT IN NEW YORK

THE CHRISTIE MACDONALD RUG
Designed from the Costume Worn in "The Spring Maid"

by 100 feet deep, commencing 125 feet west of Broadway, and you can readily imagine after entering the yard proper, with its high stacks of lumber cutting off the outside view, that you were standing at the outskirts instead of in the absolute central portion of the principal city of the New World. The Wright Lumber Company, who, it might be stated incidentally, are the largest dealers of theatrical lumber for the building of scenery, in the world, and who occupy same today, have been located there since the year 1860, fifty-one years ago, when, under the original name of the firm of Wright & Austin, they obtained a lease from the late John D. Wendel, and have remained lessees ever since. To try to draw a picture of the surrounding neighborhood as it appeared in the year 1854, as contrasted with that presented in the year 1912, would certainly make some very interesting reading if the old lumber yard could tell the tale.

Recently great strides have been made towards the betterment of lighting conditions in playhouses. Formerly the lighting proposition of any particular theatre was confined primarily to stage equipment, the auditorium being taken care of at random, that is, the light sources were placed as seemed to harmonize best with the interior architecture or decorations. Very little attention seemed to be paid to the actual illumination produced or required, and almost invariably there were a great number of serious objections to the final results. Even where the actual intensity was sufficient for the requirements, other defects were ap-

parent. Perhaps the most undesirable and serious of all was the placing of direct lighting units within the range of vision.

The introduction of what is known as the "eye comfort system of indirect illumination" has revolutionized this class of work. The principle of the system is to throw the light from concealed sources upwards to the ceiling, whence it is reflected to the working plane considered. By the use of special reflectors and equipment the light is thrown exactly where desired, and can be engineered to any required intensity. No light sources whatsoever are visible to the eye, and as the light is spread over the broad plane of the ceiling, there is no trace of localized light.

For moving picture theatres this system adapts itself very nicely. A peculiar property of the illumination is that although the intensity may be entirely sufficient to enable patrons to enter, find their seats, and leave without any trouble, at the same time there is absolutely no interference with the clearness of the pictures on the screen.

The National X-Ray Reflector Company, of Chicago, are the originators of the system and sole manufacturers of equipment which will produce satisfactory results. They have made a thorough and scientific study of all lighting problems connected with theatre work and with their experience are unquestionably in a position to know exactly what is needed for any theatre.

John H. Kliegl and Anton T. Kliegl, owners of the Universal Electric Stage Lighting Company, in-

vented the first practical electric stage arc lamp about the year 1896. They also invented various stage effects in the early productions of "The Old Homestead" and also in "Jack and the Bean Stalk" and others. In recent years stage effects were made by them for David Belasco's "Madam Butterfly," "Under Two Flags" and "Darling of the Gods," also for the "Wizard of Oz" and "Babes in Toyland."

The fire in the Iroquois Theatre in Chicago brought about a complete change in stage lighting apparatus, as every city inspection made their own rules about theatres. Kliegl Bros.' new improved apparatus and accessories found quick favor with all who used them, besides being adopted and approved in all cities throughout the country, on account of their superiority, durability and economy.

In the construction line, Kliegl Bros. equipped and installed the Metropolitan Opera House, New York. Here for the first time they placed the switchboard under the stage floor below footlights. This was a novelty and a new field was opened by them for greater success in stage lighting. Other theatres supplied by them are the Boston Opera House, of Boston, and the Philadelphia Opera House, of Philadelphia. They are the manufacturers of the Kliegl stage pocket, connectors, border and footlights, and dozens of useful and approved devices.

The most recent developments in stage lighting is in the New Theatre (now called the Century), which was furnished by Kliegl Bros. with Kliegl border and footlights, after other and more expensive devices had been used and tried out for a season.

While working on the electrical effects for the "Gar-

den of Allah" production, their place was destroyed by fire, but better and larger quarters were secured. Their facilities for furnishing new stage effects are unlimited, as shown by the million stars and the sandstorm in "The Garden of Allah."

Their Actino Flood Light, a lighting apparatus for taking moving picture films, made a revolution in the taking of moving picture films.

The first instrument to reproduce sound now reposes in the Patent Museum in South Kensington, London. It was this rough apparatus, with a hastily improvised stylus indenting the tin-foil covering of a five-inch cylinder, that repeated before an awe-stricken little band of his assistants, the first verse of the old nursery rhyme, "Mary Had a Little Lamb," spoken into it by Thomas A. Edison in 1877, an event that startled the civilized world and suggested possibilities of which one half have not as yet been realized.

Surely it is a far cry from the crude mechanism of that first Edison phonograph to the perfected instrument of to-day. At first considered a mechanical toy, the phonograph developed to meet the demands of a music-loving public, has risen above that classification until to-day it ranks above all other musical instruments for the unlimited variety and excellence of the entertainment it brings into the home. It is not one musical instrument, but all musical instruments in one. The amount of pleasure and happiness it has contributed to the nations of the earth is beyond com-

putation or comprehension. Millions of Edison phonographs alone have been distributed to all corners of the globe, while the other talking machine companies that have sprung up in this and other countries have swelled the grand total until estimation is no longer possible. The weekly output of the Edison factories at Orange, N. J., is six thousand phonographs and upwards of one million records.

As an evidence of its present-day musical status it is only necessary to say that Victor Herbert, the eminent composer-conductor, is an enthusiastic advocate of the Edison phonograph, and for several years has occupied the post of musical critic at the Edison recording studio in New York City, passing judgment upon the better class of selections recorded and assisting in the instrumentation of orchestras, etc., while Johann Strauss, his equally famous European contemporary, officiates in a similar capacity at the Edison studio in Berlin. The Edison catalogues offer abundant proof of the pains and expense incurred in securing the world's best talent for Edison records. The voices of the foremost operatic and concert singers, the instrumental offerings of the virtuosi of all lands, the "headliners" of the musical comedy and vaudeville stage, the best bands and orchestras everywhere, obtained regardless of expense or distance, are numbered in their pages.

No great strides have been made in recording the voices of the "stars" of the dramatic stage. A few of the great ones have been approached, but progress has been necessarily slow, partly because of the ridiculous impression on their part that the exploitation of their elocutionary talent through the medium of the

phonograph would tend to lower their standing in the dramatic scale, but principally because talking records are least in demand among phonograph owners. Sarah Bernhardt, of all the stars of the stage, has been the most importuned in this respect. She has consistently "turned down" the most tempting offers of the various companies, convinced that her voice would not receive the reproduction it deserved. Won over by the arguments of her friends, who pointed out to her that the preservation of that matchless voice which has thrilled countless thousands during her remarkable career was a debt that she owed to posterity, she recently yielded and made five four-minute records of the best-known passages in five of her most successful dramas. That she chose the Edison phonograph and records, after testing the reproducing qualities of the other instruments on the market, is a splendid tribute to the wonderful fidelity and naturalness of Edison reproduction.

Portraiture perspective and color in art alone appeal to the masses; only the connoisseur is cognizant of constructive detail and technique. Especially is this true of the environment of dramatic presentation. From "front" the auditor beholding the adequate stage picture and setting, suspects little or nothing of the intricate machinery necessary to produce the ensembled scenic effect.

Time was when the stage—barren of the least semblance of artificial scenery or appropriate properties—depended upon declamation and elocutionary effort to

JOHN RICHARD CLANCY
Inventor.

JOHN H. YOUNG
Scenic Artist.

J. F. REMBUSCH
Inventor of Mirror-Screen (Motion Pictures).

ROBERT HOPE-JONES
Inventor of the Unit Orchestra.

JOSEPH MENCHEN
Electrical Engineer.

Mechanical Geniuses in Their Fields.

win approval and hold patronage. The Greek stadium-theatre devoid of all accessories—save draperies and garlands—was most primitive in scenic display, requiring a chorus to announce the period and location of the action. Great Britain's famous playhouses in the time of the Bard of Avon utilized the hand stenciled placard for a like purpose, and up to half a century ago even the so-styled modern management depended upon the most crude and cumbersome methods to effect a change of scene.

As late as 1880 the "gridiron" of an up-to-date theatre was installed but a little higher than the "arch of the proscenium"—the scenes being attached to a hand manipulated roller on barrel-shaped counterweighted bases of the log type—cumbersome and unsightly and laborious in handling.

Everything in the scenic equipment consisted of "drops" and revolving wings "masked in" with flimsy borders, primitive and crude. The first advance made beyond this primal effort in "sets," heralded progress in stage mechanics, evolving the use of "grooves," whereby the then new-fashioned "flats"—scenery built in sectional form—could be utilized. "Boxed sets" with ceilings depicting interiors are of such recent date that they may rightly be termed quite modern.

Spectacles and heavy productions, such as now are presented, were a physical impossibility a short period ago, because of the lack of stage mechanism and machinery. During the past century the individual who has won success in any line of business, and especially in theatricals, has been compelled to specialize in his calling. The vast majority of people who become interested in the profession of the theatre naturally turn

to the artistic or financial departments, and it is for this reason perhaps more than another that so few have entered the field of theatrical mechanics and a very few of the latter have achieved success.

John Richard Clancy is chief among the very few who early turned his attention to this branch of the business and made stage mechanics a life avocation and special enterprise. Mr. Clancy was born at Syracuse, New York, and in his early youth filled the position of treasurer of the Grand Opera House, and as business representative of the manager, Edward Matson, who established the first theatrical circuit of central New York.

Through an innate disposition to know all that was possible respecting the mechanical department and its details, Mr. Clancy quickly realized the limitations of the stage equipment from a practical point of view and determined upon its betterment. In 1885 Mr. Clancy abandoned the managerial end of the theatre and established himself as a manufacturer of theatrical hardware in Syracuse, and with the assistance of an office boy, his own genius and devotion to the enterprise in hand has constantly and consistently adhered to his chosen branch of the business.

The Clancy theatrical plant from its inception has been successful, growing into greater importance with the years, until its products are now recognized as the standard. This is probably best attested by the fact that all of the theatres built in Greater New York during the past fifteen years, but one was at least in part equipped with Clancy rigging, while all but four were fitted exclusively with goods "made in Syracuse."

In 1910 the volume of business had become so great

that its proprietor found it necessary to seek new quarters and to this end secured architects and builders to erect a new plant on more spacious ground. The new plant is built of concrete and mill construction; on three sides of a court all on the ground floor and has an area of 20,000 square feet with light and ventilation on all sides. Fifty mechanics and department heads are employed, all under the personal supervision of the owner. Every type of modern stage hardware is produced—many specials and patented implements and fixtures pertaining to the stage emanate from the Clancy factory. The inventor of appliances in the metal line adaptable to stage usage finds ready encouragement and a liberal patron in Mr. Clancy. A number of the invention of Mr. Claude Hagen, one of the foremost of American stage mechanics, are built and distributed from the Clancy plant.

In Detroit the Charles A. Strelinger Company are solving many problems for the Cinematographic art.

Owners and managers of moving picture theatres have their share of tribulation, and the obtaining of suitable electric current is not the least of their troubles.

Alternating current is not well suited for moving picture work, and under many conditions is almost intolerable, especially in the lower cycles, with its ceaseless flicker, as well as in the large number of instances in which the regulation is poor.

Direct current with good regulation, at the proper voltage, and at a reasonable price, is ideal, but almost never obtainable.

In most of the smaller cities, and many of the large ones as well, the station equipment is inferior or poorly looked after, resulting in a variation of from five to fifteen per cent. in the voltage. This is particularly true of those stations which furnish electrical energy for street car and power service.

So much for regulation. As to proper voltage, a moving picture lamp requires only forty to fifty volts at the arc. Allowing for resistance, an input of sixty volts is ample, but the current supplied by lighting companies is never under 110, and from that up to 220 volts, so that from one-half to three-quarters of the current paid for is wasted in the rheostat.

As to price, this is a serious question. One of the principal items of expense of a picture theatre is the electric current. The attitude of lighting companies in most towns, both small and large, towards the moving picture theatre is most aggravating. They figure, with much shrewdness, that the theatre must have electric light, and usually push prices up to the last notch.

It is not unusual to find a theatre using 1,000 to 1,500 K. W. monthly, charged at the rate of twelve to fifteen cents a K. W., while an auto garage, saloon or butcher shop a few doors away is paying from three to five cents per K. W. on a consumption of one-tenth as much.

In very many of the smaller towns, a serious loss to the show owner lies in the inability to get current in the daytime, which cuts into his possible revenue to the extent of twenty to forty per cent.

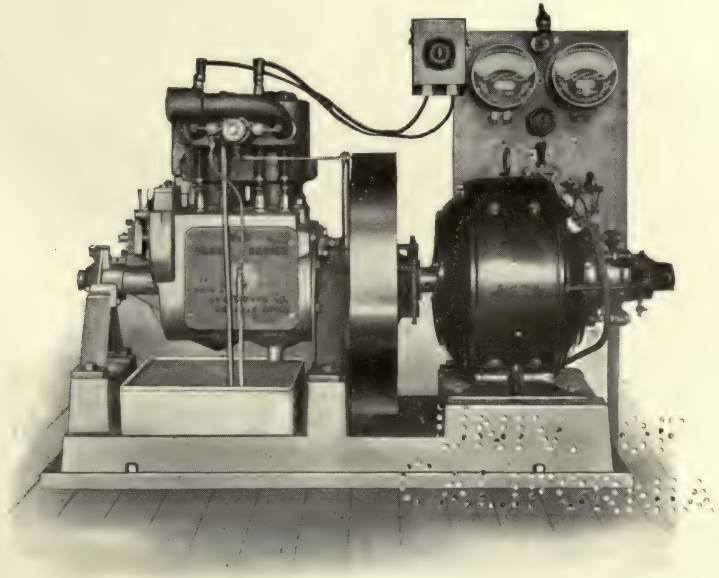
Revolting against these conditions, many owners have within the past year or so put in their own

SALO ANSBACH

FRANK T. MONTGOMERY

WILLIAM P. READY

Successful Managers in Moving Picture Field



GASOLINE ENGINE AND GENERATOR INVENTED
BY C. A. STRELINGER

UC NRLF
B 3 125 577

electric light plant, thus cutting the cost of current materially; but, as most of these plants consist of the ordinary type of gas engine, the regulation is not improved, because the standard type of gas or gasoline engine is not suitable for this work, and will not regulate closely. Besides, these are usually put out with dynamos of 110 to 125 volts, so that half of the current is wasted in the arc lamp.

Again, these equipments, consisting of a gasoline engine belted to a dynamo, require a great deal of floor space, which is not always convenient or obtainable.

Further, if the show be a traveling one, the standard engine of even medium capacity weighs, with dynamo and equipment, from 2,500 to 6,000 pounds, involving much extra labor in handling on cars, or expensive wagon and team equipment.

In the Brush Electric Lighting Set, all the difficulties referred to in the foregoing are overcome. The Charles A. Strelinger Company, of Detroit, Michigan, are the makers of what is undoubtedly the most complete isolated electric lighting plant ever produced.

Contemporaneous with the period when all manufacturers of moving picture machines were making various improvements, the object in view being to produce a more steady, lifelike and flickerless picture, Mr. F. J. Rembusch, of Shelbyville, Ind., the inventor and patentee of the "mirror screen," was experimenting with various substances, with a view to improving over the white wall or curtain on which moving pictures were projected. Being a manufacturer of mir-

rors for a good many years, and also thoroughly understanding the principles of projection, and how much glass had to do with the transmission and reflection of light, it was rather natural that Mr. Rembusch should hit on the plan of using a mirror on which to project moving pictures.

The very first efforts along this line were very successful, but those to whom it was demonstrated, when they were informed that the price of these screens would be $1,000 to $2,000 each, prophesied at once that a market could never be established for the screens at this enormous price. For several months nothing was attemped in the way of marketing the screen, but experiments were continued along the line of finding something that would be equally as good, at a much less cost. This was found impossible, as the durability and beautiful effect of a "mirror screen" could not in any way be equalled.

It soon became apparent that moving picture theatres were growing up in different parts of the country, who would invest in anything, providing the article was meritorious, no matter what the price would be. It was at this time that the Motion Picture Screen Company was organized, to begin the manufacture of mirror screens.

It was found that by producing the screens on a large scale, the cost could be cut considerable. Special machinery and advanced methods of manufacturing were introduced, so that at the present time, any exhibitor can afford to buy the screen, the cost being about one-third of the original price. The "mirror screen" is to-day so well known it is hardly worth going over its many virtues, its principal attributes are

in producing the most brilliant pictures with a given amount of light, at the same time direct rays are reflected so as to not hurt the eyes. Its durability is another feature, being practically without wear, and with ordinary care will last indefinitely. Pictures produced on a "mirror screen" have a roundness, stereoscopicness and depth, that can be produced in no other way.

Screens have already been introduced in thirty-five states of the Union, and in Mexico and Canada, and are growing more in favor every day.

There have been many imitators of the "mirror screen," some of which are better than the white wall, temporarily; however, none of these imitators have ever equalled the "mirror screen" and are very objectionable because they are not durable and soon disappoint the exhibitor, as their life is never over six weeks, after which time a white wall is much more preferable.

The Motion Picture Screen Company also manufactures a "transparent screen" for use in theatres where the picture is projected from behind the stage, or, in other words, the audience is on one side of the curtain and the machine on the other. This screen is also made of glass, and projects the most beautiful picture that can be projected in this way, and, like the "mirror screen," it lights up the house so that the light of projection alone will make everything in the auditorium visible. In fact, the only real daylight pictures, or lighted house pictures, can be produced by the "mirror screen" or "transparent screen," as the most severe tests that are practical, have proved worthy.

Those who want the best will, as usual, insist on same, and the enormous sales since the glass curtains were introduced, attest to the favor in which the public holds the "mirror screen" and the "transparent screen," and the integrity of the Motion Picture Screen Company.

In any adequate treatment of the various phases of the subject of the present-day theatre, a consideration of theatre seating is of interest and importance. The designing and building of opera chairs as exemplified in the seating of our finer metropolitan playhouses, has developed into a truly scientific and decorative art.

While the opera chair is primarily a utility, it is one that readily lends itself to an artistic purpose. A distinctive feature of the magnificence of furnishings of the modern American opera houses is the luxuriousness of the seating. Because of large possibilities in design and finish and the methods of upholstering, though finding some limitation in the general form of an opera chair, the seating should form a very important detail in the general decorative scheme of the theatre.

At least as important as these artistic features, however, is the consideration of comfort. To enable a large audience to rest at ease during the length of the play, is of vital importance. In the design and construction of the opera chair, this is a point that should demand paramount attention and the principle applies both to the more elegant upholstered chair and the simpler type, with built-up wood, back and seat, such as is commonly used in the smaller houses, moving

AN EXAMPLE OF MODERN THEATRE SEATING

This chair built for new Palace Theatre in the City Hall Square Building, Chicago, by the American Seating Company.

picture theatres and the galleries of our metropolitan opera houses.

To secure just the right shaping of the seat, the most comfortable slope and height of back and the best placing of the arms, are problems that require careful solution by the manufacturer with every new style of chair designed.

A technical difficulty in this connection is encountered in the various forms of floor construction. Some theatres have floors that slope with various degrees of incline; some have bowled floors; others, principally in moving picture theatres, are straight.

The opera chair owes its present general form—with folding seat and interlocking frame—to the necessity for economy of space. This construction, as is obvious, secures the most compact and well ordered arrangement, with each chair properly placed with reference to the stage. The folding feature of the seat at the same time permits ready passage to or from even the most remote locations.

Cast iron has until recently been the exclusive material used in the construction of chair standards or frame parts. Owing to the fragile character of cast iron, however, there has latterly been a demand for a form of steel construction which would overcome the difficulty. Several efforts have been made to meet the requirements by the use of various forms of angle and strap steel, bent to shape, and assembled with rivets and bolts, and while some of these chairs display considerable ingenuity, a number of them even now being in actual use, they have failed to accomplish the required results, owing to certain defects inherent in this character of construction.

The latest, and, it is believed, the finally successful development in this direction, however, has been the recent production by the American Seating Company of an original construction, which is based on what can best be described as a triangular tube. This form of construction is an entire departure from methods and ideas that have been tried in the past, and has been scientifically demonstrated to be of strongest and most stable construction known and at the same time insuring the minimum of weight.

Steel of the finest suitable quality is used for the purpose and is worked up from the flat sheet by cold rolling with specially designed machines. The steel parts are not assembled with bolts or rivets but are united in one by electric welding.

What is known as the "grand opera phonograph movement" was inaugurated by the Columbia Company. Long before the Carusos, the Boncis and the Sembrichs were attracted to the encroachment of science and artifice on their realm, this company was wont to import grand opera artists of the first grade from Rome, Milan, Naples and even from Buenos Ayres. These artists came hither, too, solely for the purpose of having their vocal records preserved; no operatic engagements were promised or expected, and many of these singers have never been heard in this country to this day, a statement that should indicate the scope and pioneerism, characterizing their early efforts.

It may be only a coincidence, but the popularity of the graphophone came almost simultaneously with the solution of grand opera problems, and it is not to be doubted that the crowded balconies and galleries in our opera houses are greatly due to a new public,

created through hearing the voices of the world's greatest singers in their own homes. This is so true that the impresarios are reconciled to the procedure of the artists under engagement to them by which they add materially to their income through singing for posterity.

In a visit to two of the largest Summer resorts on the Atlantic Coast the writer observed that the Columbia Grafonola, in its various forms, had replaced heretofore costly entertainments in the leading hotels; the changed conditions in this respect caused him to make inquiry of the proprietors as to why the custom of engaging famous singers had been abandoned.

"We resisted the temptation to reduce our expenses until this year, when we found that the advanced state of the grafonola and the advent of so many great singers in its roster was simply too great an asset not to be taken advantage of.

"We are now able to provide in a single program concerted pieces with groups of stars together with great orchestras, bands, celebrated violinists, pianists and other virtuosi, all without even taking up a collection. Can you wonder that we quit spending from fourteen to eighteen hundred dollars a season for musical talent when we can present such a galaxy of high-grade music at an outlay of less than one hundred and fifty dollars for the Summer? And we have our 'talent' always with us, no disappointments! No ghost to walk (with clock-like regularity), and, most important of all, if our guests ask to hear Mary Gardner, or Nordica, or Bonci, we do not have to enter upon long-drawn-out negotiations, but we just go to

our cabinet and bring forth these thousand-dollar-a-night songbirds without any of the trials and tribulations we have heretofore undergone with the artists in the flesh!"

Is it not an amazing illustration of the musical trend?

DAVID BISPHAM

[1]Nordica, [2]Fremstad, [3]Mary Garden, [4]Alice Nielsen, [5]Zenatello, [6]Bonci, [7]Cavalieri, [8]Constantino, [9]Lipkowska, [10]Baklanoff, [11]Amato, [12]McCormack, [13]Boninsegna, [14]Emmy Destinn, [15]Sammarco, [16]Anselmi, [17]Mardones

Grand Opera Stars Who Sing for the Columbia Phonograph Co.

CHAPTER VII

One of the most widely known men in the moving picture industry is the veteran producer of films and manufacturer of moving picture machines, Mr. S. Lubin, president and active head of the Lubin Manufacturing Company. The Lubin Company's large, model studios, at Twentieth Street and Indiana Avenue, Philadelphia, Pa., are the result of Mr. Lubin's years of study of the practical requirements of the business from every standpoint, and are in themselves an achievement to be proud of, possessing unequalled photographic and mechanical departments complete in every detail of equipment.

Mr. Lubin was in the optical business for many years in Philadelphia, and took a great interest in the moving picture industry from its very start. He built a moving picture machine for himself in 1896, and the first picture he took was that of a horse eating hay, which was followed shortly by a picture of an express train going at full speed. This was considered a wonderful film at that time. In 1898 he took pictures representing the Spanish-American War, for which, of course, there was a great demand.

Mr. Lubin underwent many trials and setbacks in those early days but, believing in the great future of the business, he persevered, meeting every exigency that arose with his characteristic business acumen.

Aside from the commercial end of the business Mr.

Lubin has been for a long time interested in the showing of scientific subjects, and has expended considerable time and money in this field, especially in the interest of the medical fraternity.

Mr. Lubin believes that, large as the business has grown, it has before it a vast development in the continued entertaining and educating of the world at large.

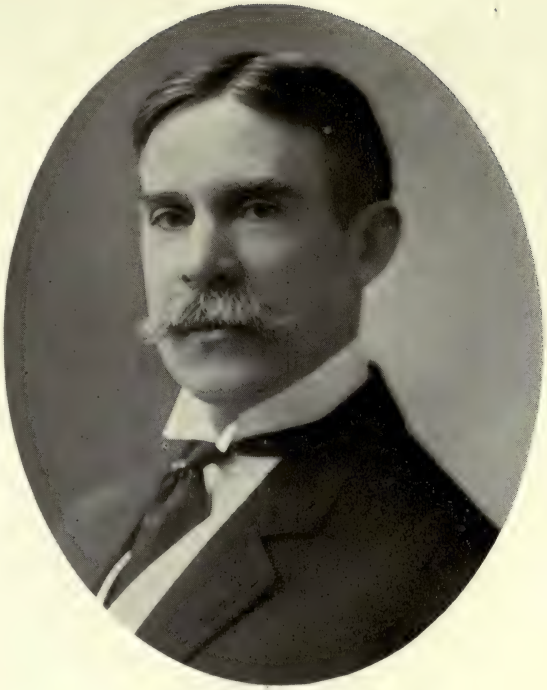
Mr. Lubin's stock companies are composed of some of the best players in the field of the theatre, May Buckley being a recent engagement.

World's fairs and international expositions have inspired many ideas from which the world at large has benefited to an unlimited extent. An illustration of this is afforded by Lyman H. Howe's "Travel Festival," which has now become a national institution not only among regular theatregoers but still more among those to whom the average theatrical offerings do not appeal at all. It may safely be said that Mr. Howe's successful exhibitions date from the World's Fair in Chicago in 1893. The idea—like most inventions—was inspired in a most unexpected manner. Mr. Howe was one of the several million visitors to the "big show," but, unlike the rest of the several million, he was immediately attracted by an exhibit which to others seemed insignificant. It was a nickel-in-the-slot moving picture device. Crude as it was it interested him more than any other of the thousands of exhibits. It fascinated him, and he lingered about the machine daily and became its best patron. Before many

weeks passed Mr. Edison directed his activities to constructing a projecting mechanism. Mr Howe watched its progress and development with feverish anxiety and became "America's pioneer moving picture exhibitor." But not satisfied with the first efforts in America, he made several trips to France and England, where he conferred with inventors like Lumiere, who were striving towards the same great goal—the perfect animated picture. Meanwhile, Mr. Howe was also constantly improving not only the mechanism itself but the methods and manners of presenting animated scenes with the greatest degree of realism. What others first regarded as a mere curiosity, a plaything, Mr. Howe regarded not only as a science but an art as well. Having mastered the mechanical problems involved as well as the technical photographic difficulties, he applied himself to obtaining the most artistic results from both. "The wedding of art and science" was his slogan, and so, after constant research and painstaking efforts, he presented an exhibition to which the public extended its most liberal patronage from the very beginning. Mr. Howe struck the true note, too, in the nature of the subjects presented as well as the perfection of their presentation. His aim from the outset was to make every presentation as educational as it was entertaining, to instruct his audiences subtly yet surely while amusing them. How well he succeeded is amply attested by the prestige and vogue his exhibitions have now attained, as is indicated by the fact that over two million people attend his exhibitions each year. By exercising the utmost care in the selection of every subject, then displaying equally fine judgment with regard to its position in

the program, and always presenting a most pleasing diversity of scenes, he grips the interest of every audience as few footlight favorites do. Then, too, he maintains a staff of photographers who, like world-wide correspondents of a big daily newspaper, are always on the alert for exclusive scenes of events of national and international interest. His wide experience as an exhibitor and his thorough knowledge of the public's desires, has enabled him to make each program perfect in ensemble, and at the same time so varied yet dignified, that it commands not only the patronage of the automobile clientele during prolonged engagements each year in the leading theatres of all the big cities, but he also attracts that greater public whose time and incomes prevent them from ever going abroad except on Mr. Howe's splendid pictorial excursions to distant lands. To these it is a liberal education in itself for it stimulates the mind, broadens one's mental vision and combines the artistic, historic, and pictorial in a way which no dramatic productions do.

It is universally conceded that Americans are the most cosmopolitan of all peoples. This enviable state, which is due to the fact that the great American people are bound with the ties of ancestry to the old world, reflects the reason why Americans so readily welcome that which comes to them from across the sea, and why, unconsciously perhaps, they recognize the worth of the many so-called foreign productions which they enjoy from day to day.



LYMAN H. HOWE
A Pioneer of Motion Pictures

FRANK L. DYER
Vice-President and General Manager of the Edison Company

The triumphs of fine sculpture, painting, poetry, etc., etc., which constitute our luxuries, originated in the old world, the parent of all art. And, just as the works of art are welcomed here, so are the great artists welcomed, with that real generosity and genuine appreciation which are peculiar attributes of the American people.

And the field of cinematography is no exception. The fact that a film is of foreign manufacture makes no real difference to the frequenter of the motion picture theatres, as a most casual, or the most careful inquiry will reveal. So long as a picture is good—contains a well-constructed plot, carefully and logically developed, is acted with feeling, and is unimpeachable as to photography—it will find its place in the heart of the people.

Therefore, Eclair films should be among the most popular on the American market, for they represent and comprise all that is "artistic" in every phase of the expression. In the first place, the French have long been noted for their vivid imagination, and for their skill as story-tellers; secondly, France and the surrounding territory with its acres upon acres of ages-old cultivation, their quaint old towns and artistic ruins afford a background for motion pictures such as cannot be procured elsewhere; then, thirdly, the Eclair films are noted for their beautiful photography the world over. And the fact that the renowned theatres of Paris furnish the artists who pose for all Eclair productions, is one that must not be overlooked. Furthermore, this company spares no pains, nor time, nor money to secure for their purposes all the vast resources which the country affords, for the producing

of cinematographic pictures pre-eminently interesting, beautiful and artistic.

George K. Spoor, the founder and president of the Essanay Film Manufacturing Co., was born in Highland Park, Ill., in 1871. Although he did not start out in life in the moving picture business, as a boy he had natural inclinations and ideas which pointed in that direction, notwithstanding his unconsciousness of the fact.

Once, while turning cartwheels in a meadow near his home, the thought came to him if it would not be possible to get pictures of himself as he performed the boyish stunt, pictures that would show his movements throughout and not a photograph that would show merely his posture in one position. The idea came like a flash and was not recalled until many years later, when he became acquainted with E. H. Amet, who invented the magniscope.

Mr. Spoor was first actively engaged in the theatrical business, and at the age of twenty-two leased the opera house in Waukegan, Ill., in which he played traveling combinations for four years, and proved a successful manager. It was while managing this theatre that he met Mr. Amet, who resided in Waukegan. In 1896 he became a partner of Mr. Amet, furnishing him financial aid in the completion of the magniscope.

In 1897, Mr. Spoor severed his theatrical connections and took up moving pictures as a specialty, working in connection with his partner, Mr. Amet. His associations with the latter terminated in 1898, when he

POWERS MOVING PICTURE COMPANY OFF FOR THE COUNTRY TO TAKE PICTURES

AN ECLAIR MOVING PICTURE PLAY

UNIV. OF
CALIFORNIA

engaged on his own account to place machines and pictures in vaudeville houses and parks and traveling organizations. This was the beginning of what developed later into the Kinodrome service, which now ramifies the entire country.

The Kinodrome was built by D. J. Bell and was secured by Mr. Spoor in 1899. It was so rapidly placed in vaudeville houses throughout the country that the manufacture of the machine could not keep pace with the demand.

Early in 1907 Mr. Spoor organized the Essanay Film Manufacturing Company, and associated with himself Mr. G. M. Anderson, the progress of this concern being most rapid, and in a short time the Essanay Company was among the foremost producing firms of America, and to-day occupies one of the largest and most modern equipped laboratories in America. To-day Mr. Spoor enjoys the dual distinction of being one of the very earliest men of America to embark in the moving picture industry, and at the same time one of the youngest men at present engaged in the industry.

Among the men who have made the moving picture the amusement of the masses, Nicholas Power is one the foremost. For some fourteen years the name Power has been recognized as the hall mark of high quality on all the forms of apparatus for projecting moving pictures, and exhibitors of moving pictures who demand the highest grade of projecting apparatus have almost without exception used Power's apparatus for many years past.

Mr. Power was one of the first men in America to appreciate the fact that the ultimate popularity of the moving picture as a form of amusement would depend

upon proper projection, and he began in the late nineties to study the defects in the moving picture machine of that day, a crude piece of apparatus projecting unsteady and ill-lighted pictures, which flickered and quivered so much on the screen that only the strongest eyes could watch them more than a few minutes without great fatigue.

At this time exhibitions of moving pictures were given almost exclusively by traveling exhibitors, having a limited supply of short films which they carried from place to place.

Mr. Power's first efforts were directed to the improvement of the pictures presented. The projection machines designed by him were characterized by an accuracy of workmanship and care in construction hitherto unknown in projection apparatus. The mechanism for imparting intermittent movement of the film was improved with respect to its quickness of operation and its positiveness of action. The pictures were made steady and the light on the screen controlled by improved forms of shutter, which increased the illumination and greatly reduced the unpleasant flickering and quivering of the pictures on the screen.

The cameragraph, the name selected by Mr. Power for the moving picture machine turned out from his factory, soon became so popular with exhibitors demanding the highest class of apparatus that it was impossible for him to keep pace with his orders.

The earlier cameragraphs were designed for the traveling exhibitor to whom compact construction and light weight were all important, and in these features, as well as in excellence of projecting qualities, the cam-

eragraph was soon recognized as the leading moving picture machine.

After the moving picture machine had reached this stage of development in Mr. Power's hands, the occurrence of a number of more or less disastrous fires in connection with moving picture exhibitions, led to a demand for the equipment of moving picture apparatus with safeguards against fire. In response to this demand, Power's cameragraph was immediately equipped with fireproof film magazines patented by Mr. Power, which have since become recognized as standard equipment throughout the United States. These magazines completely enclose both the supply of the film and the take-up reel upon which the film is wound after passing through the machine, and are provided with silently acting automatic valves, which extinguish fire instantly when a flame follows the inflammable film to the valve.

Following the introduction of these film magazines came a demand for devices to prevent ignition of the film in case of sudden stoppage of the moving picture machine. In response to this demand Mr. Power placed on the cameragraph a type of automatic fire shutter, which was the first to appear on an American moving picture machine. This automatic fire shutter is arranged for control by the speed with which the machine is operated, and automatically exposes the film to the projecting light as soon as the film is traveling at a proper rate of speed for projection. As long as this speed is maintained the film is exposed to the light, but the light is immediately cut off as soon as the travel of the film becomes too slow for satisfactory projection.

These features of construction have made Power's cameragraph the safest of all moving picture machines.

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Besides being a member of the original body of independent film manufacturers, the Champion Film Co. stands to-day amongst the foremost in the production of well-liked picture plays.

Their first effort was evinced in the turning out of Western motion pictures, of which they released one every Wednesday, but their output of this product being inadequate to the world-wide demand for "Champs," gave birth to the additional release on Mondays.

This new Champion day brings forth a specialty which hitherto has been untouched by any other photoplay manufacturer. It consists of a weekly release of reproductions of military, historical events and incidents figuring in American history.

To quote a few historical subjects marketed by this concern is like turning through the pages of American history, namely, "With Stonewall Jackson," "Clark's Capture of Kaskaskia," and "Gen. Marion, the Swamp Fox." This is proving exceptionally educational to the public, and the results obtained are naturally showing favorably towards "Champs."

Thus, the Champion policy is unmistakably a very fine one, and to say the least, their exemplary efforts will be generally recognized as tending to promote and elevate the release of educational as well as amusing motion picture films.

⚜ ⚜ ⚜

A conservative estimate made recently resulted in a statement that at least ten million new theatre-goers have been created in this country through the remarkable vogue of the picture theatre. It was also conceded that in the last five years no less than ten thousand theatres, varying in seating capacity from 200 to 5,000, have come into activity, and for every one of these since discarded at least two regular theatres have reverted to the use of the camera-man.

Can any one be surprised that ten million persons who had never seen the inside of a playhouse were attracted to the spectacle of a pretty theatre giving varied and often educational entertainment at prices within the reach of all?

Of this ten million new entertainment seekers probably one-half are tempted occasionally to witness plays and operas in regular theatres, and this is a revelation which alone explains why the theatres of the United States have been able to withstand the tremendous competition with which they have had to contend.

A manager of twenty-five years' experience in Streator, Illinois, Mr. J. D. Williams, in an address to the Drama League at Evanston, Ill., gave expression to conditions which must exist in every "one night stand" country, and he is elsewhere quoted in full.

The writer, however, has endeavored to delve deeper in a desire to discover just what is the basic condition and to what causes the upheaval may be attributed. To begin with, the moving picture theatre has brought into the amusement calling an entirely new crop of showmen, and these are not of the calibre which stands still and waits for the public to enter its theatres. The new generation of public caterers brought into the

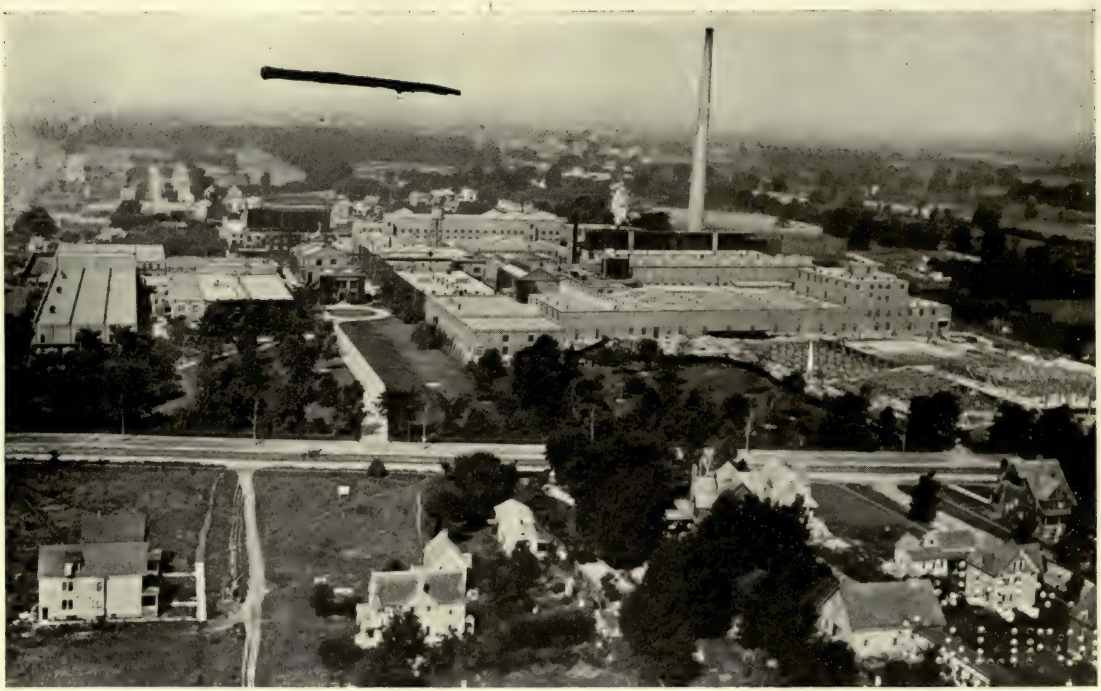
as these will command serious attention from the press and then will come the reward to such deserving artists, for they will then achieve fame, and this will lead to the stars of cinematography, just as we have the stars of the stage. It has got to come!

Since the above was written the players in the silent drama are advertised, also the authors.

A film evolved by the Nestor Company, entitled "In the Commissioned Ranks" was impressive because of the intensity of the delineations of two or three of the players, but this merely disclosed the presence of a master, for whoever "staged" this film surely needs no instructions in his profession. The audience in the picture theatre, despite that the operator was wholly incompetent and the musical accompaniment "fierce," was held spellbound.

I had with me as my guest on this trip to the smaller theatres, a stage director whose name is known all over the world, and he too was deeply impressed. We both decided that the reason for the great vogue of these places of amusement is a wholly constructive one—that of giving a public a great deal of entertainment, with attractive environment, and at prices of admission distinctly inviting.

The advent of the Kinemacolor pictures, and the fact that the best theatres of this country are now available for special productions of an elaborate character, clearly illustrates the remarkable development now going on in the motion picture industry and the writer is firm in his belief that this development will go on until the regular legitimate theatres of the highest grade all over the country will not only be as extensively occupied by motion pictures as by players in the



EASTMAN KODAK CO. WORKS, ROCHESTER, N. Y.
Where the raw film for motion pictures is made.

flesh, but the scale of prices for seats will gradually become adjusted so that there will be no difference noted as between the two—which means that the day of the two-dollar-a-seat motion picture is near at hand.

Such a prophecy made as recently as a year ago would have been ridiculed, but the prophecies of a year ago are all fulfilled to-day.

The motion picture has made greater progress in the last three months than at any period in its vogue, and to any one who has taken the trouble to investigate, the outlook must appear to be well nigh perfect.

It is in the large Summer resorts of this country that one should look for indications as to conditions at this time, for in these are found the cosmopolitan public.

Previous to this year Asbury Park and Ocean Grove were famous for the great musical events taking place in the vast auditorium in the latter, and the fine array of big Broadway attractions at the Casino in the former. But all this has changed now and we find that the most compelling attraction at the Ocean Grove auditorium (which seats 10,000) this year has been the motion pictures, while the Casino has been abandoned as a playhouse, but in its place have come two moving picture resorts, both packed to the doors all open hours.

In the last year, greatly through the public-spirited efforts of Mr. Andrus, of the Ocean Grove Association, a superb new pier has arisen in the latter resort, and with commendable foresight Mr. Andrus has erected here the most concrete and artistic moving picture theatre that I have had occasion to observe in a long time. It so happened that in looking about for a manager to whom he could entrust the direction of this es-

tablishment Mr. Andrus recalled that Mr. Salo Ansbach had made a success of a similar enterprise in Jersey City on property owned by himself, and it was Mr. Ansbach's record as lessee of the Monticello Theatre in Jersey City that induced its owner to choose him as the lessee and director of the new Scenario Theatre at Ocean Grove. The latter is the most perfectly conducting cinematographic resort imaginable. At first the admission prices were five and ten cents, but the grade of film used and the entire conduct of the house quickly demanded an increase to fifteen cents at night and ten cents at matinees. The house seats six hundred. An empty seat is an absolute rarity, yet no one is allowed to stand. Mr. Ansbach himself acts as usher, and he is constantly on the alert to raise the level of his offerings on the screen. Rehearsals of the films take place every morning and an orchestra of grand opera musicians is utilized.

It is here and at other resorts of a similar character that the intense interest in the motion picture at this time is made so vividly apparent. The public simply passes up the great musical events, and the plays direct from Broadway theatres, but stampedes to the picture theatres, until all of these have been seriously thinking of increasing the prices, which is most commendable, for such procedure is certain to be accompanied by an equivalent enhancement in the entertainment offered. Not one of these theatres offers a single vaudeville act and therein lies the success. Oh, you exhibitors! When will you be convinced that "straight pictures" should be your slogan?

The romantic West of the early days has given way to the advance of progress. The vast cattle trail cov-

ering territory from British America on the north, to Mexico on the south, from the Missouri River on the east to the Pacific Coast, once covered by numerous herds of cattle and abounding with wild game, is now being cut up into farms. With the coming of the farmer and his fences, the free grass and free water of former days is gone, the range country is now fenced in and the cattle industry is conducted on an entirely different basis.

Much has been written about the American cowboys by writers such as Theodore Roosevelt, Emerson Hough and others, and marvelous paintings by Frederic Remington perpetuate the memory of these pioneers of the West. It remained for the American Film Manufacturing Company to record into film classic the romantic stories of these pioneers. Unrestrained by social usages, the pioneer ranchmen made their own laws, and judged men by a standard of their own. They loved roving, they loved freedom, they judged by instinct, and many an unwritten drama of love and hate, of bitter jealousy and intrigue were enacted on the old cattle trails.

The American Film Manufacturing Company, in its policy of exploiting the American cowboy, re-enact, with its talented company, such stories as it is able to obtain, pertaining to the early West, teeming with drama and comedy, tragedy and pathos, amid the virginal scenery and backgrounds of the range country. Some notable pictures released by this company are: "The Squaw and the Man," "In the Land of Cactus," "The Mission in the Desert," "The Ranchman's Vengeance," "A Cowboy's Sacrifice," "The Call of the Open Range."

The men who are guiding the destinies of this praiseworthy enterprise are especially well fitted to this work. Mr. S. S. Hutchinson is himself a Westerner. He was born in Cheyenne, Wyoming, in the early sixties. Cheyenne, at that time, was a frontier cowboy town and the centre of the cattle industry of the United States. The Western Indians were, for the most part, unfettered and it was a comparatively common occurrence for him to see the entire garrison manning Fort Laramie, which was located close to Cheyenne, called out to subdue some savage squad of bloodthirsty redmen, who were running amuck in close vicinity to his birthplace.

In addition to his knowledge of the West, Mr. Hutchinson is an exceptionally capable and shrewd film man. He has been identified with the motion picture industry virtually since its inception. For a period of two years he was president and general manager of the theatre film service of Chicago and San Francisco. He is now, and has been since its organization, the president and general manager of the H. & H. Film Service, as well as president of the American Film Manufacturing Co.

There seems to be a considerable conflict of opinion among the potent figures of the film industry as to the preference the patrons of the photoplay theatre have for comedy, the majority stating that there are not enough laughter-provoking pictures.

To discuss this all-important phase of the moving picture, one must naturally turn to the stage for data, in order that such a problem may be fairly solved, and there is nothing to indicate that the playgoers of mod-

ern times have been attracted to the playhouse through comedy offerings, as they are to see and hear plays and players, and songs and singers, of a more serious character. Moreover, all the great records achieved in the amusement field indicate a trend of public taste for the dramatic rather than for plays of a farcical order.

"Ben Hur" has been before the public for twelve years; it has made a million for the producers, and there is almost a total lack of comedy in the portrayal of this epochal play. The most potent plays at the present time are nearly all serious: "The Return of Baron de Grimm," "Mme. X," "The Littlest Rebel," "The Music Master," "The Garden of Allah" and "The Price" have attracted solely for tear-making qualities.

Closer to moving picture requirements, a study of vaudeville records shows that the most enduring playlets were such offerings as "The Littlest Girl," "A Man of Honor," "A Romance of the Underworld," "Frederic Lemaitre" (in which Henry Miller enthralled vaudeville audiences), and only a few days ago Blanche Walsh held an audience spellbound in a one-act play that had not even a smile in it.

"The Woman," a Belasco success, draws large audiences without a star, because of the one compelling serious scene. "A Fool There Was" is considered the best "repeater" of modern plays, while Mrs. Leslie Carter has once more held her enormous clientele steadfast with "Two Women," a play without a single comedy line.

Shakespeare's tragedies always draw; his comedies are rarely given.

Comic operas have always spelled bankruptcy for the managers who would tempt fate with them, while

grand opera at the Metropolitan Opera House draws an average of $70,000 a week, at $6 a chair.

No comic song ever had the vogue of such plaintive ballads as "The Last Rose of Summer," "Home, Sweet Home" and "After the Ball," all tear-compelling.

Even pantomime had its greatest vogue with "Un Enfant Prodigue," a veritable tragic poem without words.

No one will deny that the vogue of the silent drama is what it is, greatly, because such worthy film producers as the Vitagraph, Kalem, Biograph, Edison and others have realized that to cater to the patronage most desired, they must emulate the methods of the highest grade of producers of the stage, and they also are aware of the fact that the technique and philosophy of the silent drama is such that they are enabled to score even greater triumphs than the Frohmans and the Klaw and Erlangers, for the stage has its limitations, whereas the motion picture play is greatly enhanced by the verity and realism of nature's own vast resources.

The ever increasing demand for realism in motion pictures has prompted leading managers to instal sound effect outfits in their theatres, realizing that the picture itself was not strong enough to hold the attention of the audience, and that some novelty should be introduced to relieve the monotony.

A prominent exhibitor, one of the first to realize the importance of sound effects with motion pictures, toured the country with his corps of sound effect men and left thousands in each city talking of his wonderful life-like show. He was hailed as the David

Belasco of the motion picture drama. This enterprising gentleman visited the Yerkes laboratory and was so interested in the various simple mechanical contrivances which meant new life to the pictures that he immediately selected an outfit, which has since been in constant use.

One of the most difficult pictures for the sound effect operator is "Dante's Inferno." This delicate subject requires careful handling and the most capable sound effect artist that could be secured, was sent to Baltimore for the opening performance, to make a test of sound effects with pictures of this character. As a result of this demonstration the various Dante companies now touring this country and Canada have been equipped with a special outfit, which the producers consider indispensable to this famous work.

Some day, perhaps, there may be a manager enterprising enough to operate a theatre in New York City, devoted exclusively to motion pictures with a corps of trained sound effect men, an outfit of effects complete in every detail, and an orchestra capable of playing incidental music in keeping with the pictures. There is not the slightest doubt in my mind that such a house would become famous in a short time and play to capacity at every performance.

Elbert Hubbard, the sage of East Aurora, made the statement recently that there is nothing tangible in this rapidly moving world of ours but energy. Later, he referred to his old friend, William N. Selig, as energy personified. Thus by a perfectly logical method of reasoning we come to the conclusion that one of the few tangible assets of this age is William N. Selig.

The moving picture aptly termed "the college of the

masses," has attained its present high degree of perfection largely through the early pioneerism and indefatigable energy of that genius of picturedom, William N. Selig.

Some forty-five years ago, in a modest little house in Chicago, William Selig first saw the light of day. From that moment he began to do things; as the boy grew so did his accomplishments. His boyhood schooldays and early life were to all outside appearances as uneventful and quiet as the little four-walled room, where he was ever wont to retire that he might read, study, experiment and dream without interference. Of an artistic and mechanical turn of mind, at this early age, he became interested in two subjects—photography, and what was then known as the show business. These he made his hobbies, eagerly absorbing everything he could lay his hands on pertaining to these subjects.

About this time, the "wanderlust" gripped young Selig, who was chafing under the restraint of four walls and sterile streets. So he packed his bag and turned towards the West.

During the next ten years he traveled much, keeping his eyes open, saying little, but absorbing quantities of such knowledge as would be beneficial to him in the years to come, for Selig ever looked to the future. His experiences in the West were many and varied; his successes were few and his failures many. But these same failures were merely the stepping stones to future success. Selig never gave up, never tired—never grew discouraged; and ever and always he stuck to the "show business" and his camera.

In 1896 we find this energetic man back in Chicago

struggling for a livelihood in a small room on an obscure side street. This was the humble beginning of what is now probably the greatest and most potent factor in the world of motion picture production, the Selig Polyscope Company.

Those were days of arduous labor, unflagging energy and great hopes. This one little room was the home, factory and office of Selig. Here he manufactured lantern slides and in his spare time conducted experiments with his crude motion picture camera. Many were the trials and hardships that he underwent while perfecting this machine, but, blessed with unbounded faith in this new field, he soon overcame such obstacles as lay in his path and began making film.

From then on, the rise of Selig has been one of the marvels of modern business. Between the years of 1900 and 1907 the Selig Polyscope Company advanced by leaps and bounds, until it now occupies two enormous manufactories with extensive branch offices in all the larger cities of the country.

CHAPTER VIII

Benjamin Franklin Keith, of Brookline, Mass., is a figure of the theatre, such as could only be possible in the Twentieth Century. Progress alone could create such a personality, and it is not a reflection belittling his achievements to declare that in no other age than the present, could a career so extraordinary as has been his, be recorded.

Mr. Keith was the first individual connected with the amusement calling to create a line of endeavor wherein the millionaire of theatredom came into being. Previous to his advent in Boston, less than three decades ago, such men as P. T. Barnum, James T. Bailey, operating in the white-tented field, alone had reached the distinction of being enrolled in the seven-figure class.

That Mr. Keith created a lucrative field, when he started in the old Gayety Theatre in Boston "the continuous performance," need merely be recorded, for this fact is well known. But the manner in which he built up a vast industry and elevated a once despised stage calling to the highest possible status, may well be portrayed not only for the benefit of mankind, but also for the unborn generations, for here, indeed, have we a man who in eighteen years has caused the theatrical map to be entirely changed, has shifted the scenes in the field of the theatre so vigorously and so ingeniously, that he has caused thousands of men and

BENJAMIN FRANKLIN KEITH

EDWARD F. ALBEE

JOHN J. MURDOCK

MAURICE GOODMAN
Attorney

Heads of the United Booking Offices, New York City and Their Attorney

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women and their families to be enriched for all time. And this, too, let it be said once more, in the once despised "vaudeville calling!"

Perhaps the most beneficial of Mr. Keith's achievements and the one that will endear his name for all time in amusement history has been the purification of the entertainment itself. He has been uncompromisable in his policy to present vaudeville that is clean and he took it upon himself to use the most drastic methods to prevent anything suggestive of indecency from finding an outlet in any theatre where his name was a trademark. In this he met with persistent opposition, until finally the day came when all recognized that Mr. Keith had dignified his calling, and even those who had abused him for his prohibition of questionable acts, and for his cutting out speeches and profanity, in due time applauded him and also emulated him.

To attempt to give a biographical sketch of Mr. Keith is not in my province; moreover, such data is available already; but to recite what Mr. Keith has achieved in the last twenty-six years would require a volume in itself, and I do not doubt that some writer will embrace this theme in the near future, but there is space here only to state that when Mr. Keith began the active portion of his career in the early eighties, there were not more than two score of players, who owned their own homes. To-day seventy per cent. of the vaudevillians possess homes, farms or landed estates. Moreover, the actor and actress from the legitimate stage, through Mr. Keith's brilliant move of opening the vaudeville theatres to dramatic stars, have also amassed wealth; in fact, more than sixty-five per cent.

of the dramatic profession now make the excursion from the drama to vaudeville and back to the regular theatres with grace and dignity!

Mr. Keith's enterprise has resulted in salaries multiplying about five hundred per cent. There are several millionaires among the vaudeville stars; there are hundreds of men and women in this field possessing fortunes in excess of $100,000!

Every vaudeville manager affiliated with Mr. Keith is a rich man, and each became rich as a result of the protection which such an affiliation means. Such managers of vaudeville as Michael Shea and James H. Moore can bear testimony to this, and each is strongly entrenched in the cities where he has theatres. When the pioneer of the "continuous performance" began his era of uplift, things were in such a precarious condition that uncertainty and unreliability prevailed everywhere. To-day millions of dollars are invested in the vaudeville field, and a half dozen associates of Mr. Keith have become wealthy, while Mr. Keith himself owns vaudeville property of incalculable worth.

Perhaps the most productive of Mr. Keith's achievements and the one having had the greatest moral effect was that which he evolved almost at the very outset of his vaudeville activity, that of erecting the superb theatre in Boston which bears his name and with all the great advancement since in architecture and science nothing approaching this structure has ever been realized.

In Mr. Keith's employ are a dozen men who have risen to affluence as a result of their long service to their appreciative employer, and each of these gentlemen is a living testimony of the progress em-

RUTH LITT

THE GIFT OF
CORNELL

anating from the great endeavor of Brookline's leading citizen.

The first theatrical manager to amass a great fortune and reach the millionaire class solely as a result of his own labors was the late Jacob Litt, who began his active career in the box office of the Grand Opera House in Milwaukee, Wis. While yet a boy, and while occupying a salaried position, young Litt devoted his leisure hours to a venture of his own. He was the first manager to arrange a circuit of theatres for theatrical combinations in the Northwest, and from the outset he prospered amazingly.

Always of a saving nature, in a few years he was in a position wherein his cash capital allowed him to expand. Everything Jacob Litt touched became gold. Soon he dropped his small town circuit and also resigned his salaried position, but we next heard of his leasing theatres in Milwaukee, St. Paul, Chicago and Minneapolis. All became veritable mints; then Mr. Litt became a producer and among his productions, one play, "In Old Kentucky," made him a millionaire.

The energy of Jacob Litt was really his undoing, for although a domesticated man his ambition was so great that he could not let go even after he had become the wonder of the theatrical world as a money maker.

It was thought that when Mr. Litt took the lease of the Broadway Theatre in New York that he would leave to his subordinates the detail work, but he did

not do this until nature demanded it of him, and then, alas! it was too late. So this, perhaps the greatest managerial genius of his generation, was forced to retire absolutely and finally to end his days in great suffering in the prime of life. After all, his loss was greater than his gain.

Jacob Litt married a member of one of his companies, who as Ruth Litt is known and beloved in the social and club world of to-day. They had several children, to whom the father was deeply devoted. Mrs. Litt, aided by A. T. Dingwall, who was always Mr. Litt's able executive and most devoted companion, conduct the vast enterprises of the deceased manager, and these have been kept up to a state of prosperity, though nothing new has been undertaken in recent years.

It may be said of Jacob Litt that he was a typical showman of that era of the theatre when success was difficult to achieve, and one may only conjecture what would have been his goal had he been permitted to live man's allotted period.

"I certainly answer this question with yes," said Mr. Louis Martin, the well-known Broadway restauranteur, when asked if his new venture, "The Cabaret," was a result of his observations, that patrons of restaurants and hotels are more and more asking for entertainment during luncheon, afternoon tea, dinner and supper.

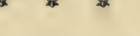
"Americans are a very hard-working nation. Men and women are busy all day—men making money so that women can spend it. The only recreation the American has, is in the evening, when dinner,

and after theatre supper, will give him from four to five hours of pleasure, after eight to ten hours of hard work. There can be no doubt that during these four to five hours of entertainment the American wants all he can get. He is fond of good music, very fond of dancing, and last, but not least, enjoys a well prepared dinner or supper.

"You cannot please every single patron, because you will find some objection to the general rule; for instance, people who prefer to enjoy their meal even in a restaurant or hotel quietly, and do not care for music, or at least for noise-making orchestras, and that is the reason why, during dinner time, I have a symphony orchestra, which plays very softly, so as to be a pleasure to the ear without interfering with conversation.

"For after theatre a more elaborate entertainment, given in an absolutely decent and exclusive manner, will please the patrons, for those who go to supper are generally inclined to finish the evening in a gay atmosphere, especially if gayety remains what it should be, and does not for one single instant become a disturbing factor.

"Under such conditions the Cabaret will become all over the country what it was at the start, in Paris, when Jules Jouye, Delmet and others founded the 'Cabaret Des Chansonniers,' some twenty years ago."



To form a correct estimate of Alexander Pantages, the man, it is necessary to review his achievements and successes. Alexander Pantages, as nearly everybody

knows, is the president, general manager and holder of the financial and personal reins of the Pantages Theatre Company, Incorporated, and the Pantages Vaudeville Circuit.

From a very modest beginning as proprietor and manager of the old Crystal Theatre, in Seattle, to the controlling factor, financial and otherwise, of several millions of dollars worth of theatrical property, is the single-handed accomplishment of the man since the season of 1902-03.

It is doubtful whether, in the history of the amusement business in this country, there is another manager who has vaulted himself into the millionaire-owner class with such spectacular rapidity.

When Mr. Pantages entered the theatrical field he took over a dry goods store on Second Avenue in Seattle, bought the necessary surrounding leases and converted the property into a commodious playhouse. The Crystal became immediately popular and the time soon came when Mr. Pantages was forced to seek larger quarters and the first Pantages Theatre was built. The name of Pantages, euphonious and easily remembered, was a good one and it has been the slogan for good vaudeville ever since.

Next followed the taking over of a store building in Tacoma and its evolution into what is now known as the Pantages Theatre. Like the stepping-stone house in Seattle, this theatre was first known as the Crystal. Next came the Crystal in Portland, later known as the Pantages, but Mr. Pantages has since built in that city a handsome seven-story theatre and office-building to house his vaudeville, while the present one, like his very popular Seattle stock house, will be named

after Mrs. Pantages and known as the Lois. Here the Pantages brand of "stock" will be played.

Jumping to Vancouver, B. C., Mr. Pantages built and opened the next Pantages Theatre, and the crowds that surge into this house every day in the year are the best testimonial of its popularity.

Over at Spokane, the metropolis of the great Inland Empire of Washington and Idaho, Mr. Pantages erected his next successful theatre.

Not being satisfied with his affiliations in the South, Mr. Pantages invaded California, where he purchased the Alisky Theatre at Sacramento. The Alisky was immediately renamed Pantages and has remained as such ever since. Then he established himself along the line into San Francisco, where he acquired the Empire Theatre from the Western States Vaudeville Association, and later bought the entire interests of that organization. This move gave Mr. Pantages control of the association's theatres in Denver, Pueblo and St. Joseph, Mo., but in order to complete the circuit in the South he built the beautiful four-story Pantages Theatre and office-building in the best location in Los Angeles.

In May, of 1911, Mr. Pantages completed the purchase of one of the most valuable sites in San Francisco and a handsome steel and concrete theatre and office-building is the result. This structure is seven stories in height and of the most costly construction and magnificent architecture.

With a view to the erection of another large and handsome theatre and office-building in Seattle, Mr. Pantages has already purchased the old Plymouth church property, at Third Avenue and University

Street. This is readily conceded to be one of the most valuable building sites in the entire Northwest. The old church—one of Seattle's landmarks—will soon be razed and thereon will be erected a fourteen-story structure which will not be surpassed by anything of its kind in the West.

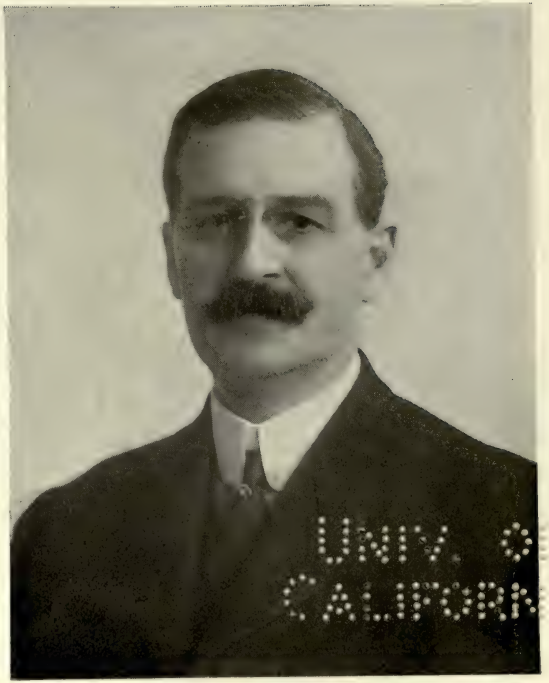
Alexander Pantages is still a young man, yet on the better side of forty. Every bit of business in every department is transacted under his supervision. A truly wonderful memory, a broad grasp of detail, a keen insight into human nature and the ability to push to completion whatever he undertakes with almost lightning-like speed, are among the personal attributes which have been chiefly responsible for Mr. Pantages' rapid rise in the theatrical world.

Mr. Pantages has representatives in New York, Chicago, Denver and San Francisco, together with a European agent, (Richard Pitrot), who makes annual tours abroad in search of foreign novelties and specialties.

A share of Mr. Pantages' great success may well be credited to Louis Pincus, a young man who began as an office-boy in the offices of William Morris, and who has steadily risen to a position of importance. Mr. Pincus has ingratiated himself with managers and players alike and he has solved for his employer many difficult problems, thus accounting for the permanency of his position as New York representative of the big circuit.

The United Booking Offices with all their vast output, is really a one-man affair; others may profit, and the number is legion, yet E. F. Albee is the one living

GEORGE E. LOTHROP
Fifty Years a Theatrical Manager in Boston and Still Active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CARL ALBERTA
Erstwhile Player Now Successful Manager

and breathing exponent of its very existence, excepting Mr. Keith himself. Albee is the only important figure now identified with this concern that has remained constant to the original principles, established at the outset.

F. F. Proctor has been in and out of the camp, and as recently as a few months ago, was involved in litigation with Mr. Keith and also with Mr. Albee.

Percy Williams, in 1900, when the first association was formed, was its bitterest opponent, and there can be no more interesting reading to-day than a reference to Mr. Williams' advertisements in the theatrical papers in the Summer of 1900, when he put forth his famous "This is a bad year for trusts" proclamation!

M. Shea, J. H. Moore, Harry Davis, S. Z. Poli, Oscar Hammerstein, Hyde and Behman and others at some time have broken away from their colleagues, but Albee has lived to see every fugitive return while he has also witnessed the ultimate triumph of his policy.

In twenty years this man Albee has lived a managerial life, such as has been survived by no individual operating on the business side of the amusement calling. When he came to New York, he attracted attention by his ability in beautifying and reviving an old theatre. He was the genius who constructed the famous Keith's Boston house, whose beauty of decoration and adornment traveled all over the world, and it was the influence of this handsome theatre that practically made vaudeville what it is to-day. Mr. Albee was in our midst for several years before his personality began to predominate; at the time of his advent, the men now prospering in vaudeville circles, were practically unknown.

Every manager owning a franchise from the United Booking Offices, is a man of wealth, and the prosperous state they are in, is undoubtedly due to the protection a "United" franchise gives, for one may not find similar success achieved by those who have seen fit to remain aloof from this combine; in fact there is not a single instance recordable, where a competitor has survived. Slowly but surely the invincible Albee has seen them fall; some have lasted longer than others; but all have been content to either succumb to the sway of this prince of organizers, or else have been confronted with disaster.

Albee's great triumph would have come sooner than it did, but for William Morris, who for twelve years held out, but he, too, is now gathered in, and at the time of this writing the entire vaudeville industry is practically under his guidance.

In the last five years, greatly through the evolution in the moving picture field, Albee's power as well as his possessions, have grown manifold. He has been just as wise and discerning in his grasp of the lower grade of vaudeville, as he has been in solidifying the higher grade, until he has assembled all of the powerful interests in the newer field under his banner. Truly, have we not here not only a great showman, as we understand the term, but the greatest general for organization and equipment of his day?

How many men—and a few women—Albee has helped to amass wealth in the propitious field over which he reigns like a monarch, will perhaps never be known, but there are at least five hundred agents, sub-agents and "near"-agents, located in or about the Putnam Building whose very existence depends on

the manner in which Albee regards them. I have heard a story that in a large room set apart for these agents by Albee, they are wont to congregate at the noon hour, and that as soon as word goes forth that the great potentate has reached his desk, the body of booking agents begin to sing "Nearer my God to Thee!"

Jesse Lasky, who, with Henry B. Harris, built the Folies Bergere, is an excellent illustration of what Albee's favor means. Lasky came into the vaudeville field less than ten years ago; he had charge of the bookings of Leon Herrmann, a nephew of Herrmann the Great. Lasky did not operate exactly as agents did, in fact he gradually became an important producer, until he owned and controlled a half dozen productions, each more important and costlier than the other. At all times his fate depended on Albee, who at a moment's notice could abruptly terminate Lasky's vogue as a producer. Here is perhaps the only instance where Albee has helped to create "opposition" to himself, for it is not to be believed that the shrewd magnate regarded the Folies Bergere with any great joy, but that he will find a way to bring the music halls, such as the Winter Garden into his fold, none who knows him and his power for amalgamation will doubt.

One of Albee's greatest traits is his ability to withhold publicity while any of his schemes are in an embryo state. Not one word is ever printed that would suggest that a deal of any kind is on until it has been actually consummated, and then only the bare facts, without any display or show that an unusual thing has been done. Important transactions like the joining of the Keith forces by F. F. Proctor, Percy G. Williams, S. Z. Poli and other important managers, were passed

off as everyday occurrences. It is this ability to keep out of print that has made Albee what he is!

The vaudeville world woke up one morning to learn from the public press that the Keith interests had bought a chain of Western theatres, in fact, had become partners of the owners of the Orpheum circuit without the latter even knowing it. The significance of this transaction was of the greatest, and the effect was of world-wide proportions.

But it was in securing an option on the Victoria Theatre, the Hammerstein vaudeville house at Forty-second Street and Broadway, that Albee surpassed himself. The papers were full of the negotiations between Martin Beck and Hammerstein; not a word had appeared that would suggest even a possibility of the Keith people wanting the great gold mine, but Albee with his customary ingenuity, and again with the most profound secrecy, secured an option, (no one can buy the Victoria Theatre unless Albee says he himself does not want it), and the first news any one had of the momentous deal, came into the press after the papers were signed. People who think the modern theatrical manager is an "accident" will do well to qualify their impressions, at least as far as Edward F. Albee is concerned.

The writer has devoted considerable space to the leading figure in the vaudeville world, for the reason that in the previous volumes Mr. Albee has figured solely in the author's reminiscences, and these did not project the gentleman in a favorable light as a man, but in the present volume the writer is discussing the manager, and without reference to personal matters.

In all music there is to-day no more burning question than that which centres around opera in English and by American composers. Discussion has been rife for over fifty years regarding the anomaly which lies in the fact that ours is the only country whose citizens do not insist on having their grand opera in the vernacular of the land they live in and call their own. It is not the purpose of this sketch to set forth the reasons for such a strange circumstance, because just at this time a number of influential persons in musical circles have banded themselves together for the purpose of accomplishing reform in that very direction, and in consequence our important newspapers are devoting column upon column to the topic and have made their readers familiar with every phase of the subject. But there is one detail which most of the commentators seem to overlook, and upon it appears to be based the entire fabric of American opera and its feasibility in the future. The oversight is in the nature of a misconception and a confusing of cause and effect. Most of the musical critics say that the American opera-houses and the American music-publishers cannot put forth American music, because there is none. The proposition in reality shapes itself the other way. The musical critics and the public do not become acquainted with American music for the simple reason that most of the American opera-managers and American music-publishers do not give it a chance to be heard. The managers will not accept it and the publishers will not issue it. Their attitude is caused by, one-third convenience, one-third conservatism and one-third cowardice. The convenience springs from the fact that they are finding a ready market here for

foreign musical wares and making money therefrom. The conservatism cautions them not to jump into anything new too quickly when the old is doing good service. The cowardice is lack of patriotism, and utter contempt for American music and musicians, simply and solely because they are American. If the prophet is without honor in his own country, the reason for the inappreciation usually may be sought in the ignorance and parochialism of his fellow-citizens.

The first sign of a change came when Leo Feist, the progressive music-publisher, confided to all his friends in operatic circles and out of it, that he had determined to espouse the cause of the American composer of opera, and would publish and help to a production the first worthy work of that kind which crossed his artistic path. Fortunately for all concerned, he had not long to wait, for Pietro Floridia's "Paoletta" found its way in the ordinary course, to Mr. Feist's desk and he at once recognized its significance as a composition and its suitability to serve as the pioneer publication in his campaign for universal recognition of the high-class concert and operatic music written in this country. A production of "Paoletta" was undertaken most enthusiastically by the Ohio Valley Exposition of 1910, the committee of which recognized the great drawing power of a grand opera of the first rank never before presented on any stage, and they provided Signor Floridia's work with a famous cast and lavish scenery for its premiere on August 29, at the Music Hall, Cincinnati. "Paoletta" made an instantaneous hit and ran for twenty-nine consecutive performances with full houses and enthusiastic applause attesting its genuine popularity.

Leo Feist, a man of broad musical tastes and catholic mental standpoint, has not confined his endeavors in the American musical cause to operas alone, for his publications contain everything from the lightest popular songs to the standard classics of the vocal and instrumental literature, comic operas, concerted numbers, in fact, everything which can be sung or played by the musically inclined population of America, and of Europe, too, for the Feist concern has its busy branches in London, Berlin, Paris and Vienna.

CHAPTER IX

The United Booking Offices, the largest vaudeville institution in the world, has reached its present status through a series of vicissitudes and experiences such as have rarely been survived, if, in fact, it can be stated that theatrical history can record any instance where persistency and perseverance have combined to achieve ultimately such a vast enterprise, which has had to fight, inch by inch, for every step of progress it has made.

Never in the world's history has there been built up an institution, the success of which has been more bitterly contested than has this mammoth exchange inaugurated in the year 1900 for the purpose of bringing the few managers then operating together with no other view than to conduct a booking agency upon an enlarged scale.

The previous volumes have contained brief descriptive accounts of the scope and purposes of what was originally called "The Association of Vaudeville Managers of the United States," but there is much that has not yet been written of this remarkable organization now composed of millionaires and multi-millionaires, and the present time is far more appropriate for such a recital in view of the unique and important position which the United Booking Offices of 1912 hold at this time.

ALICE KAUSER
Head of America's Leading Play Bureau

CARRIE DE MAR
Vaudeville Queen

But for one man—an aggressive, red-headed Irishman, possessing the grit and determination of his race—this tremendous organization, controlling absolutely the destiny of three hundred theatres and earning, as agents, an income so large that it cannot be computed within thousands or tens of thousands, would never have existed after the very first year of its tempestuous career. This man was Daniel F. Hennessy, an old-time agent, but in this instance the term agent is used literally as well as advisedly, for here we have one of the few men now operating in the propitious vaudeville field who had given yeoman service in his calling for two full decades before it became his lot to assume the position of general manager of the first offices established in New York City for the purpose of systematizing the booking facilities of a decidedly primitive period in the era of modern vaudeville.

Hennessy had been, just previous to his advent in the association's offices, the manager of a vaudeville theatre in Cleveland, and it was from this man's brain, that the idea emanated to make a "trust" out of the growing interests, which were then scattered all over the country. The managers did not even know each other, but they had already reached a state of prosperity that made all respond with alacrity to the call for a convention, which resulted in the formation of an association that took less than one year to bring to a state of disaster and bankruptcy because of the selfish motives and the lack of public spirit characterizing their business procedures.

Hennessy at all times in the early period, and ever after, was a veritable enthusiast, and when the day

came that the outcome of the famous White Rats strike threatened the very existence of the association, he alone had faith. It may be that his extraordinary energy and his power of persuasion at this time were due to a desire to conserve the position he himself occupied at a salary of $5,000 a year, for this was the equivalent of $200 a week "on the road," and in 1900 such figures as these caused amazement. But whatever Hennessy's motive, he surely did plot and plan in those precarious days. He rallied the divers vaudeville agents around him, and when the men now so conspicuous in the United Booking Offices refused to maintain the expensive offices any longer, it was Hennessy who created a plan, with the agents' help, by which the business was gradually made to pay expenses. In due time the troubles and trials grew less difficult to cope with, and then the "big men" began to creep back to their former power and dignity, until they survived only to expand and become a tremendous influence; in fact, the business grew at such a rate that a memory of Hennessy's achievement in those troublous days must be unpleasant reading for some of the gentlemen at this time, but, aside from Hennessy, it is fair to state still another man persevered, and this one no less a potential figure than Edward F. Albee. But with all the latter's indomitable push and tenacity of purpose, with all the genius he has displayed in mastering one after the other every problem that he has been confronted with, he will admit, if his memory is not treacherous and his mind not prejudiced, that but for the iron will and the unlimited and never-ceasing loyalty of the little red-headed Irishman from Auburn, N. Y., the remarkable history

of a remarkable institution might never have been worthy of relation.

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The theatrical lawyer has gradually become one of the most vital figures affiliated with the stage calling, and in these days of millionaire institutions for the conduct of vast amusement undertakings, it has not been unusual for eminent counsel to devote their exclusive services to a single client. This, at least, is true of Maurice Goodman, attorney for B. F. Keith and the United Booking Offices, and this gentleman has not been lacking in occupation under the conditions existing in these offices.

Mr. Goodman is still a very young man, and he has achieved some notable legal victories. In fact, it is rare indeed that the outcome from any litigation in which the U. B. O. has been involved, has not been favorable, and, in several instances, the utmost anxiety was felt as to the possibility of an adverse decision, for, as a rule, the U. B. O.'s legal warfare has been of that character such as any large corporation is forced to face.

When the settlement was made between Klaw & Erlanger and Mr. Goodman's clients, the latter were called upon to assume nearly a million dollars in contractual obligations before the vaudeville regime of Klaw & Erlanger could be ended, and it is in such intricate matters that the expert legal procedure of Mr. Goodman has availed. It is doubtful if any legal firm in the city would care to handle more business than this gentleman has to dispose of each year,

though, even at that, fully half of the cases are settled out of court. But this does not signify that the attorney has had any less labor to perform.

Pasquale Amato, leading baritone of the Metropolitan Opera Company, New York, is a native of Naples, and is thirty-two years of age. He began singing as an amateur at seventeen and shortly afterwards took up the study of voice with a view toward making opera his profession.

His preparation was most thorough, and much of his present success may be traced directly to the guidance of Carelli. Amato worked hard for five years before making his debut in the Bellini Theatre, Naples, as "Germont" in "La Traviata."

Success came to him at once, and the young baritone appeared in first parts of the standard operas at the theatres in the smaller Italian cities. After a few months of this work Amato was summoned to Milan. There he remained for two seasons.

His fame growing, the baritone found excellent openings in the leading opera houses in Leipsic, Munich, Marienbad, Nuremburg and Prague.

Amato then went to Buenos Ayres, and remained there for five successive seasons. His success there was so great that it was with difficulty that he was permitted to accept an offer from the Vienna Royal Opera. Covent Garden (London) followed next and then New York, where Amato has been at the Metropolitan Opera House for four years.

The successes which have come to Amato at the Metropolitan were duplicated at Paris, where he sang at the Chatelet Theatre in the Spring of 1910, when the Metropolitan organization made its first European

invasion, and at Ostend, during the Summer of the same year.

Among the eighty-four roles, lyric and dramatic, that Amato sings are "Jack Rance" in Puccini's "The Girl of the Golden West," which he created at the Metropolitan Opera House in December, 1910. Amato, Caruso and Destinn are frequently called "The Big Three" in opera.

The voice of this baritone is a big, sonorous baritone of marked flexibility and admirably produced. But it is Amato's vocal and dramatic art that have placed him in his present position. He is a singer of the intellectual type—a master.

To make a correct prediction is always a gratifying satisfaction.

Two years ago I felt constrained to write that Albert Spalding's career would gradually develop his supremacy over Mischa Elman, the only apparent rival he possessed in the race for the place of the greatest living violinist of the next decade.

Last year I was glad to note that I had been more than justified in this prophecy and that Spalding was carrying everything before him on his tour of Continental Europe, and that in Russia, in particular, this American artist had been acclaimed as one of the world's greatest musicians.

It then seemed as if Spalding had obtained the maximum success.

This year, however, he has gone even beyond his

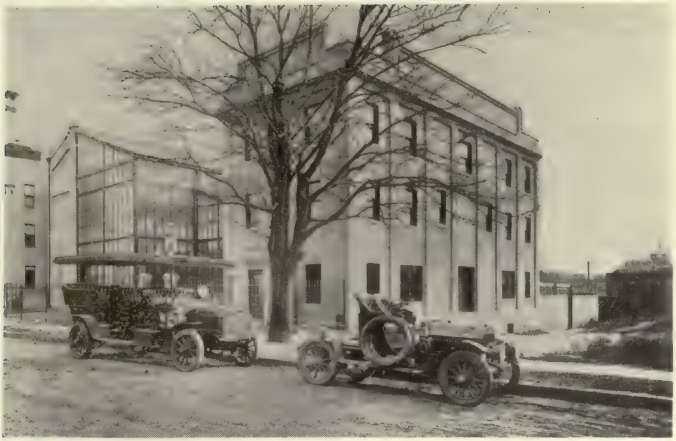
own successful record, having triumphantly swept the difficult, discerning, musical Germans off their feet in a wave of enthusiasm such as few if any other young artists have ever before created.

That the independent German critics of all the celebrated German musical cities should unamimously hail Spalding as a revelation, a "comet in the musical firmament," is a recognition of American virtuosity of musical importance.

One had a right to expect much from Spalding after his "conquest of Paris once and forever"—to quote Chevigne, a leading French critic, but few, even of his most earnest admirers, expected Spalding to so soon and so completely dazzle Germany with its barriers of unquestionable traditions, and its reticence to approve of any artist not essentially German; and this goes to prove that for the really great artist there is only one Patrie—the Universe. For him there are neither frontiers, nor racial distinctions, a fact many Americans might do well to remember.

Nor has Spalding confined his extensive touring this season to Germany. After two years' absence from England his appearance in London this Spring was hailed with delight, and he created a veritable sensation among musicians and critics who noted his extraordinary development, since last they heard him, with unstinted praise and approbation.

"Such art could only be born of a miracle," wrote a French critic after his last concert of the season in Havre, for Spalding possesses not only every quality that the most exacting demands for virtuosity can conceive, but more a scholarly, inspired musicianship that ranks him already as one of the few really great



THE EDISON STUDIO

CREATING A LOVE FOR MUSIC THROUGH THE VICTOR PHONOGRAPH IN PUBLIC SCHOOLS

UNIVERSITY OF CALIFORNIA
SAN DIEGO

musicians as well as one of the few really great artists in the world to-day.

Perhaps the greatest benefit to the rising generation from a musical standpoint has come from what is known as the "Victor Public School Movement." Science has served its greatest purpose with the introduction of the phonograph in the public schools, and we have to thank Frances Elliott Clark, of Milwaukee, Wis., for inaugurating the campaign which has instilled in the hearts of the young all over this great country, a love for music, that is so demonstrating itself that the Victor Company now regards this part of their industry as the most constructive, from a distinctly educational viewpoint, that they have been enabled to achieve.

The mode of procedure by which Mrs. Clark created a vogue in the educational institutions for this great invention was truly unique. Concerts were given with the Victor records as the attraction before and after school for half an hour on certain days as a reward for studious classes, giving a special programme to the room which had the best record in spelling, or attendance, or promptness, giving concerts in different rooms at different hours, thus making the phonograph a part of the school life, teaching an appreciation and a knowledge of music.

At first a promiscuous programme consisting exclusively of classical records was given; later classifying and playing towards a certain composer or author, the songs of Burns, Shakespeare and Tennyson being featured.

Having played in the different classrooms a number of records a great many times, such as "Home to our Mountains," "Miserere" and Schubert's "Serenade," and having given the title and composer each time, a test is made to see if the pupils have learned to know these masterpieces. Each one is asked to write the name of the selection, composer, singer or player, and the resultant effect has been beyond even the most optimistic expectations.

The pupils became so enthused over these free concerts that they pleaded with their parents for music in their homes, expressing an earnest desire to hear the singers and musicians when their names, now familiar, were announced in the public press.

This movement has also brought about a largely increased demand for literature having to do with the world's greatest musicians; especially has this been noticeable in the New York Public Library. No one can doubt that the incentive thus provided must tend to the development of many musical careers, while the ambition for artistic achievement created thus in the youthful will naturally lead to thousands seeking an outlet for their musical talent in various ways.

Miss Valerie Bergere has established herself in a manner so unique in the vaudevilles of this country, that it is really quite difficult to exactly describe her position, for she is a sort of "Pooh Bah" in that, besides being a stellar figure, Miss Bergere is also a manageress with enough irons in the fire to keep Mr. Frohman or Mr. Shubert busy.

VALERIE BERGERE
Vaudeville's foremost dramatic star

HAMILTON REVELLE
As the Wazur Mansur in "Kismet"

Miss Bergere is an artiste of temperament, who about fifteen years ago came into vaudeville, modestly, in a little skit with a Miss Esther Moore. These were not the days of advanced vaudeville, and many a career was wasted for lack of opportunity, but Valerie Bergere was wont to act so vigorously in her plans for herself, that her progress was as rapid as it was deserving.

Less than ten years ago, this artiste, often called the queen of vaudeville, a title which does not properly convey the scope of her endeavor and achievement, came forth in a sketch by Miss Grace Griswold, entitled "Billee's First Love," and in this she scored so great a success that it is an actual fact that she has never been idle a week, save from choice, in the decade that has elapsed since her debut as a star in an important vehicle. Her first salary, large as it was, was the smallest she has ever had, while at this time the only thing that prevents her advent as a Frohman star, or under some management equally prominent, is the fact that her interests in vaudeville as a producer are too great to be abandoned, though it is not to be doubted that this condition is withholding from the legitimate theatre an actress, who would quickly become the head of her profession.

William J. Davis, for many years a local manager in Chicago, became identified with the amusement business without seeking it. When in railway business he became friendly with the late William R. Hayden, who in 1875 was the contracting agent for W. W. Cole's

circus. Later, Mr. Cole became the financial partner of the firm of Grover & Cole, who built and conducted the famous Adelphi Theatre of Chicago. Mr. Hayden was business manager of this theatre from its opening until the following Spring, when his circus duties called him. He prevailed on Mr. Davis to accept the position which he induced Mr. Cole to offer him. There he met the late Jack Haverly, who asked him to join his staff, and Davis went to California for Haverly & Maguire, taking charge of the Original Georgia Minstrels on their initial trans-continental tour.

In San Francisco he assumed the business management of the three Haverly & Maguire theatres. While there, he was induced to return to railway service by reason of an advanced position and larger salary, but after three years of such work Manager Haverly again secured him, sending him to New York to take charge of the first American tour of Her Majesty's Opera Company. Then Haverly sent him out for a tour with Lester Wallack, the first, of that illustrious actor.

During this tour, and while in Chicago, Mr. Davis was asked to hear a musical rehearsal of "Pinafore" by the Chicago Church Choir Company. He was so much impressed that he wired Mr. Haverly, who told him to secure the attraction. He made a briefly written contract, which would be a joke nowadays, but it sufficed and he toured the country, far and wide, presenting a performance of "Pinafore" never surpassed anywhere. He remained with Haverly until the opening of the New Grand Opera House, Chicago, of which he was the first business manager. Then he went to the new Haverly Theatre, later named the Columbia. After two seasons at this house he became lessee and

manager of the Haymarket, the most pretentious theatre on the west side of Chicago. Mr. Davis was enabled to secure this independent start in theatrical life by the substantial and financial aid of his first employer in theatricals, W. W. Cole. The Haymarket was built under his supervision, which was a condition of the lease, and many novelties were disclosed upon its opening, both before and behind the curtain. After two successful seasons at the Haymarket, he obtained control of the Columbia Theatre, Chicago, with which he associated Al. Hayman, then a San Francisco manager. Together with Mr. Hayman he later obtained a lease of the Century Theatre, St. Louis, and an interest in Powers' Theatre, Chicago. Fire having nearly consumed the Columbia and being unable to secure a desirable renewal of their lease, ground was obtained and the Illinois Theatre was built and opened in October, 1900, with Julia Marlowe in "Barbara Fritchie."

Associated in the ownership of the Illinois were Al. Hayman, Charles Frohman, Klaw & Erlanger and Harry Powers. Mr. Hayman has since sold out to Wm. Harris. Mr. Davis was in touch with the building of the Illinois from the excavation to the opening.

The ill-fated Iroquois was his next venture, he having been one of the promoters and a fourth owner of the beautiful playhouse.

Mr. Davis married Jessie Bartlett, of the Church Choir "Pinafore" Company, in 1880. Her death, all untimely, occurred in 1905. One son, Will J. Davis, Jr., survived this union. In 1907 he married Mary Ellen O'Hagan. He has a Summer home in Indiana, and is fond of the trotting horse and collie dogs.

CHAPTER X

To one who has given any thought to the subject, it would seem almost certain that the theatre-and-opera-goers of the future generation will not witness any perpetuation of the great artistry possessed by the prominent figures of the stage whose achievement enthralled our forefathers.

There remains on view to-day the spectacle of that Titaness of two centuries, Sarah Bernhardt, the very last of the superb coterie of the seventies. Where can we look for her successor when she elects to bring her long and unexampled career to a close? Here we have the one and only representative of yesterday's stage, whose career has not been obliterated by the modernism of the stage; nor has she as yet succumbed to it.

Oh, ye overworked players! What a commentary is it to witness the consummate art of the divine Sarah on her eighth American tour at the age of sixty-seven. In three weeks not only have we been privileged to see twelve of her most sublime portrayals, but it is a fact that in all the world cannot be found a single representative of the younger generations of players indicating the slightest desire to compete with her.

Excepting Eleanora Duse—and she appears but intermittently—Sarah is the only living executant of the classics of Racine, Moliere, Meilhac, and Halevy, and look where you will, nothing is indicated on the horizon suggestive of an inheritance.

MAURICE BARRYMORE

GEORGIA DREW BARRYMORE

Notable players of yesterday's stage, whose descendants loom large in this era.

On the male side the situation is far worse. In Italy, Tommaso Salvini, the greatest tragedian the world ever saw, is approaching his eighty-fifth year in a retirement to which he is fairly entitled; but even in his own country he is without an aspirant to his mantle. France has yet the younger Coquelins and Mounet-Sully, but can anyone find in the Comedie Francaise of to-day players with the artistry and ambitions fitting them for such a career as was provided for Constant Coquelin in that ennobling institution when he was its most honored societaire.

In England, the vaudeville stage has captured the sons of the late Henry Irving. Ellen Terry is in America, delivering discourses. Nowhere in the United Kingdom does there remain to-day a truly great dramatic figure, not modernized into oblivion.

And what of America? No one is so foolish as to ask if we are ever to have another Charlotte Cushman. After Booth, Barrett, McCullough and Davenport came one great genius, Mansfield, who left absolutely no inheritance. Did the New Theatre reveal to the naked eye any indication that from its founders' ambitions will come the great dramatic figures of the theatre of to-morrow?

Are we emerging to an era of George Cohanism? The writer yields to no one in appreciation of this bizarre comedian, who, while yet in his twenties, has evolved a plethora of clean and effervescent comedies; but the very fact that young Mr. Cohan is to-day the most successful financially of the contributors to the stage is evidence in plenty that such as he are relied upon by the managerial element to keep the wolf from the door.

Miracles are not likely in Theatredom, hence it is well to confess that the wonderful French woman, now passing by for undoubtedly the last time, is bestowing upon us the last opportunity we may ever have of witnessing the classics of great masters of other days.

The largest receipts taken in anywhere in the world for a single performance were recorded at the Metropolitan Opera House in New York on February 25, 1902, when a gala performance was given in honor of Prince Henry, the brother of the German Emperor. The scale of prices was increased sixfold. The gross takings were in excess of $50,000, and although all of the stars of the opera appeared, involving enormous expenditure, the profits for that one night were nearly $30,000, a sum that would have satisfied any impresario of the past for a year's operation.

The nearest approach to this extraordinary record came from what is known as the state performances at Covent Garden in London, when the royal family is present, accompanied by nearly all of the nobles and their families. On these occasions the prices are trebled, and it is extremely difficult to obtain seats or boxes at any price. The gross receipts have been as high as £8,000 sterling, or $40,000, and never less than £6,000, or $30,000.

When Henry E. Abbey retired from the direction of the Metropolitan Opera House in its inaugural year, 1883, the stockholders tendered him a benefit. All of the singers gave their services gratis, there were

no expenses, the receipts were $32,000, and the entire sum went to Mr. Abbey. This event held the record up to that time. Lester Wallack's widow was given a testimonial in the same house a few years later when nearly $25,000 was taken in.

It has always been the custom to set apart the last night of the opera season at the Metropolitan as a benefit for the impresario. The custom began in 1890 and lasted until the end of Herr Conried's consulship, four years ago. All of the stars, and even the minor singers and the chorus and orchestra, had it stipulated in their contracts that they were to sing this one night for nothing; the programme as a rule contained some novel plan by which all of the stars could be utilized for a few moments, the soldiers' chorus from "Faust" being a favorite choice. The prices for these benefits were doubled and always resulted in a capacity audience, $22,000 being the average total, all of which would go to the impresario, who added this sum to his profits or salary, according to the nature of his agreement.

Aside from these benefits, and special performances, all of the records of a box office character are held absolutely by that world famous diva, Adelina Patti, who for a quarter of a century was without a peer either in opera or concert. Patti was the only star, musical or dramatic, who could draw a $10,000 house in concert and a $15,000 house in opera; she has drawn as high as $13,800 in a single concert (Philadelphia, November 9, 1904), and her record as a box office star in opera was reached in Boston at a matinee at Mechanic's Hall in 1888, when she drew $18,900.

Patti often drew $12,000 in concert, and quite as fre-

quently $15,000 in opera, moreover she is to this day holding not only these records, but is the only star in the world who could command $5 for seats for concerts; also Patti alone could pack a house in opera at $7 a seat. It has always required a combination of stars singing in an extraordinary performance in order to attract the public at any such prices.

Patti's record in opera was almost approached by Caruso at one performance given in 1910 at Atlanta, Ga., when he drew an $18,600 house to hear him in "Aida." In New York Caruso draws $11,000 and $12,000 at the box office, and on his only concert tour drew as high as $9,000. The great tenor thus comes next to Patti. The diva also holds the record of being paid at all times by far the largest honorarium of any singer or player in the world's history. For twenty years she had been paid $4,000 a night, and on her last tour, when she was least of all worthy, was granted $5,000 a night.

At the Metropolitan Opera House, when "The Girl of the Golden West" was given last season, twice at double prices at the opening of the season, the takings amounted to $22,000 at each performance. Aside from such special nights the receipts range from $8,000 to $12,000 a night, and it will surprise the reader to learn that Atlanta, Ga., not only holds the record for a single operatic performance as before stated, but the Southern city can boast of having paid the largest sum at the box office for a week of opera in the world's history. This was also in 1910 when the Metropolitan Company drew $80,000 in a week of six days; the scale of prices ranged from $1 to $7.

At the Auditorium, in Chicago, where the seating

capacity is the largest of any regular opera house, Patti often drew $15,000 houses in opera and $12,000 in concert. Jean de Reszke drew nearly $15,000 on several nights there. Chicago, however, has not enabled any one to surpass Patti's records, because the scale of prices there has up to 1910 always been a shade lower than in New York, being from 50 cents to $3.50. However, the scale was raised to the New York schedule, but no records were broken, not even on the "Salome" night.

Nellie Melba has drawn an $8,000 house in concert. Next to Patti she has been the most compelling at the box office of the stars of her sex. Madame Schumann-Heink emphatically holds the record for contraltos. Her achievement in this respect, too, may be set down as remarkable, as no contralto until her advent has ever shown any great drawing power. The German contralto came here at a weekly salary of $250; to-day her earnings for a similar period are never less than $5,000. She is the only contralto in the world who has been able to draw a $5,000 house. Moreover, she has never had any supporting company, giving song recitals alone with piano accompaniment.

An illustration of the changes in box office records is shown in comparing the receipts of the visit to America of Anton Rubinstein in 1872 with Paderewski's tours here in recent years. Rubinstein came for one hundred concerts under Maurice Grau; he was paid $200 a concert; with him came Henri Wieniawski, the famous Russian violinist, who was paid $100 a night. The two drew an average of $1,200 a night, and even when they were combined with Theodore Thomas' orchestra, the receipts never reached $3,000 a night. Ru-

binstein ever after resented the poor compensation allotted to him and ten years later refused $3,000 a night for his own services from the very same impresario. He never returned to America. Paderewski, however, when he was not his own manager, received $1,500 a night, and he has often drawn from $6,000 to $9,000 in a single concert in which he alone was the attraction.

There are dozens of stars of the opera house who go on concert tours; they all do well. Eames, Nordica, Calve, Bonci, Sembrich and others earn far greater sums on their concert tours than they do from their operatic efforts.

Outside of opera and concerts, the records for box office receipts are held by Sarah Bernhardt, who holds the world's record for a week of dramatic perfomances. Sarah drew $42,000 in one week at the Tremont Theatre in Boston on her third tour, a portion of this total coming from premiums at an auction sale of the choice seats and boxes. Sarah also earns more money than any single individual except Patti, though her honorarium is not as large as some of the singers, but Sarah often appears as many as ten times a week, whereas Patti never sang more than three times in a similar period, but Sarah saves nothing from her vast earnings, whereas Patti is worth several millions, and her possessions in the way of jewels are the most valuable ever accumulated by a stage celebrity!

Of strictly American attractions, playing at ordinary theatre prices, "Ben-Hur" holds the record in very many respects. This play is now in its twelfth year and it still can draw $30,000 in a single week; moreover this production is able to "repeat" year after year with

...MISHLER THEATRE...

ALTOONA, PENNA.

BOX OFFICE STATEMENT.

I. C. MISHLER, Manager.

For Thursday Evg. Feb 15, 1906.

ATTRACTION Eleanor Robson in "Merely Mary Ann"

Weather fine Opposition:

~~Matinee~~	at		$		$
	at		$		$
			$		$
	at		$		$
Opening attraction	at		$		$
	at		$		$
	at		$		$
	at		$		$
Night	134 at	5.00	$	670.00	$
	431 at	3.00	$	1293.00	$
	176 at	2.50	$	440.00	$
	127 at	2.00	$	254.00	$
	112 at	1.50	$	168.00	$
	248 at	1.00	$	248.00	$
	132 at	.75	$	99.00	$
	172 at	.50	$	86.00	$
	Cash, - -		$		$
	TOTAL, -		$	3258.00	

Company's Share ..... Per Cent., $

House Share ..... " " $

TOTAL, - - - - - $

Remarks:

Signed E. D. Finney Treasurer.

RECORD BOX OFFICE STATEMENT FOR A ONE-NIGHT STAND

no visible decline in its vogue. The extraordinary spectacle of a single production going to a city the size of Altoona, Pa., and playing a full week is a rare one, but when it is said that even in this small city $15,000 was taken in, it is amazing to those who know what this means, but "Ben-Hur" has achieved this record in that city twice within a few years.

Next to "Ben-Hur" the greatest and most sustaining vogue was that which the late Denman Thompson in "The Old Homestead" had recorded. This attraction has drawn $30,000 in a week at the Boston Theatre and almost as much at the New York Academy of Music. Another play of this calibre to draw the people year after year without diminution in receipts as yet, is "In Old Kentucky," which has already made for its management over a million dollars.

David Warfield on his several tours of the country in "The Music Master" often played to $25,000 a week and as high as $4,500 in one night. Sothern and Marlowe, although in recent years they have appeared at $1.50 for the best seats, have frequently drawn as much as $25,000 in a week. "Madame Sherry" has averaged $18,000 a week, and the same record was achieved by "The Merry Widow," while on tour even larger totals were recorded.

Maude Adams draws about the same in all her productions. It is an ordinary matter for her to draw a $4,000 house in a one-night stand at regular prices. Miss Adams has often played to $20,000 in a single week.

"The Dollar Princess" drew $20,000 a week to the Knickerbocker Theatre, New York, and rarely took in much less.

In the Spring of 1910 when Mr. Stotesbury of Philadelphia personally assumed all of the responsibility for the remaining weeks of Mr. Hammerstein's season of opera in the Quaker City, the announcement attracted much attention, for the spectacle of a single individual making good weekly deficits amounting to $40,000 in all was indeed a novel one. Mr. Stotesbury's benefactions did not, however, cease here, for in the arrangements perfected in 1911 by which a number of wealthy and public-spirited gentlemen assumed complete control of the opera houses in New York, Philadelphia, Boston and Chicago, Mr. Stotesbury not only bought the magnificent opera house in Philadelphia from Mr. Hammerstein, but he is now the mainstay of the opera seasons in that city.

The season of 1911-12 has been a noteworthy one, in that for the first time within the memory of the writer, grand opera has been given on a scale of unprecedented lavishness, and yet free from all discord, with the old-time impresario and his vicissitudes wholly eliminated, perhaps for all time. The part played by the gentlemen now responsible for our most costly musical entertainment has been far more important than is generally known; the public response to the Boston Symphony Orchestra's efforts did not come until long after Henry Higginson had expended a fortune with no possible thought of profit or even that his large outlay would be appreciated. Henry C. Frick maintained the Pittsburg Symphony Orchestra for years, continuing his contributions long after the enterprise had been placed upon a substantial basis. But for irksome dissensions in the orchestra itself, this

organization would to-day rank with any in the country.

Andrew Carnegie built two magnificent auditoriums in New York and Pittsburg, for musical endeavor, and he has contributed immense sums for the perpetuation of these and for all educational institutions, particularly those having to do with classical music. Recently Charles M. Schwab desired to lease the opera house in Bethlehem, Pa., for concerts to be given by a body of musicians organized among the employees in his steel works. Mr. Schwab felt an interest in the efforts of this band, to such an extent that when he sought to lease the opera house upon a rental basis, the local manager demanded a percentage of the gross receipts, which so angered Mr. Schwab that he actually bought the entire building at an outlay of nearly $100,000 in order to protect the organization in which he felt interested.

As these lines are being written, an evening newspaper through its proprietor has taken up the exploitation of the young Russian pianist, Leo Ornstein. Under ordinary conditions his debut would entail an outlay of $1,000, and even then he would attract little or no interest at a concert hall, but in this age of public spirit a most ennobling plan was arranged. The paper in question began to devote its most conspicuous columns to lengthy editorials, making a general plea to the public to become interested in this boy's career; the wording of the editorials was beautiful, not to say compelling. Messrs. Klaw and Erlanger, heads of the theatrical syndicate, were appealed to and they gave gratis the New Amsterdam Theatre, paying out of their own pockets every dollar of the expenses of the

concert. Otto H. Kahn paid $200.00 for a box. One man took one hundred seats and gave them away. Others paid large premiums for their seats and boxes, also lending their distinguished presence to enhance the eventful affair. The result of so many persons striving to achieve a vogue for a poor foreign student, whose parents are so poor that his studies have almost impoverished them, could only be of a wholly constructive order. Leo Ornstein is already famous; his future is assured, yet but for the good luck he had in being presented to the public in so unique and worthy a manner, he might have taken several years to reach his present status, if indeed he could have survived the preliminaries ordinarily encountered by struggling beginners.

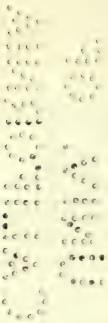
Two gentlemen of Greenwich, Conn., Dr. J. E. Bowman and Commodore Benedict, have provided a former employee of the first-named with every facility for an artistic career. The beneficiary in this instance is a young man, Thure Grunland by name, who will assume the nom de theatre of Tureo. During the past year he has been under tuition in New York, where he has attracted the attention of several distinguished artists who have predicted a career of distinction for him. The young man now is abroad studying under Jean de Reszke. The entire cost of this procedure is defrayed by Messrs. Bowman and Benedict, who have acted in a spirit of genuine appreciation of the young man's gifts, and wholly free from any ostentation; in fact, they have been bitterly opposed to any publicity in the matter; even advising their protege to refrain absolutely from anything calculated to make him conspicuous until he has been found ready to make his

COMMODORE E. J. BENEDICT

DR. J. E. BOWMAN

Whose Generosity Has Opened the Door for Worthy Artists of Our Day

UNIV. OF CALIFORNIA



operatic debut, when it is confidently expected his name will be one to conjure with.

In the first two years of the New Theatre a body of gentlemen, who had already expended three million dollars to erect the magnificent playhouse, have had also to meet deficits amounting to $400,000, yet they by no means became discouraged. The New Theatre has had to stand a lot of blame from an architectural point of view, which really is but a cloak to hide an era of mismanagement. If the acoustics of this establishment are deficient, it is certainly strange that every commercial manager has been bidding for possession of it, ever since the announcement of a change. It was possible to hear distinctly so quiet and delicate a player as E. M. Holland. However, the story as to why the New Theatre did not prosper is not for recital here. We may not have to wait long for it, and when it comes, an amazing spectacle of public spirit, handicapped by greed of theatrical men, will be exposed to public view.

The present writer has referred to the New Theatre and its affairs merely to indicate the part being played by such men as William K. Vanderbilt, Otto H. Kahn, Clarence Mackay and their colleagues, who besides financing the Metropolitan Opera House and solving for the first time the problems of grand opera, have endeavored to create an institution of the drama along artistic lines.

It does not seem so very long ago that any effort to organize a body of theatre-goers met with disaster. The "theatre party" consisted perhaps of a score of ladies and gentlemen, who having dined together would adjourn to some playhouse. The theatrical manager

was unable to count on any sustained following, nor was he in a position to cultivate by reason of an artistic appeal with his stage offerings any substantial organized patronage for his plays, but all this is changed now. In New York we have the People's Institute and the MacDowell Club, two constantly growing bodies of actual theatre-goers, whose influence is already so great that they can provide audiences for plays of true worth, and while they condemn nothing, it is not to be doubted that an embargo on salacious plays by so large and constant an organization of playgoers must have had much to do with the practical disappearance from the New York boards of such offerings as "The Girl from Rector's," "The Girl with the Whooping Cough," and the like, for after all, the commercial manager's policy is created by his audiences.

But the real pioneer movement in this field and the most remarkable demonstration of an uplifting character is that which was founded in Evanston, a suburb of Chicago. It is called "The Drama League" and grew out of an informal little circle of Evanston women in the home of Mrs. Harrison B. Riley to read plays. The circle became so large that the Drama Club was founded. It met in churches, in the University Library and steadily waxed in membership. To-day it has an affiliation of over 15,000, some of it composed of individuals, more of it comprising clubs, libraries, and colleges. Its work extends as far west as Los Angeles, where recently a body of 1,000 members influenced by William Faversham, the actor, who had addressed them, joined the league. It is expected that the membership will reach 100,000 within the second decade of the Twentieth Century and that its influence will be so

vast and compelling that it will be enabled to provide audiences for plays all over the country, plays pure in nature, educational in theme, and yet entertaining. The league is not for the radical drama. It does not seek to encourage patronage for plays that will go "over the heads" of its members, but it surely does favor the works of authors, native or foreign, which sound a true note and depict the human life. It does not, and it never will, censor plays. Its president, Mrs. A. Starr Best, and one of its founders, lives in Evanston, and she has found her office no sinecure for the league has had to survive some mistakes, but to-day it stands as the most vivid illustration of progress in play-going.

The age of public spirit also finds a superior class of local managers in charge of the artistic events of a nation; no longer does one have to go to the shoemaker to greet the janitor-manager, who held sway for so long a period. In every city in this enlightened era, there is at least one impresario who assumes charge of the entourage of visiting artists of a high grade—usually, too, he is attracted to his occupation by a love of music.

⚜ ⚜ ⚜

At the age of twenty-six Mabel Wilber, the vivacious, fascinating, bewitching and seductive "Merry Widow" of to-day, the youngest prima donna who has ever sung the role, is accounted by the critics as the best of the several divas who have played the part in America. Miss Wilber was born in Lockport. Her first public appearance was made there, when she was nine years of age.

Her next appearance was made the following year at the Washington Rink in that city, when Charlie

Abercrombie, then a local singing instructor, organized the Children's Choral Society of two hundred voices, and with prophetic judgment selected Miss Wilber from his entire enrollment as soloist. As Miss Wilber grew older her voice developed and when she was sixteen years old the Wilbur-Kirwin Opera Company came to Rochester for a short repertoire season.

Struck by the rich quality of her voice, the players arranged for an appointment with Susie Kirwin, prima donna of the opera company, to hear Miss Wilber sing. The result was that Miss Kirwin immediately interviewed Miss Wilber's parents and gained their consent to Mabel's appearance with the chorus of that organization during its local season. She remained with the Wilbur-Kirwin organization for two years, during which time she sang sixty leading parts in popular comic operas.

She later joined H. W. Savage and was given a small role in the "Sultan of Sulu," whence she was subsequently transferred to the "Prince of Pilsen." When the "Prince of Pilsen" invaded England, Mr. Savage selected Miss Wilber as one of the company, and she played for six months in London. Returning to America, she was engaged by DeWolf Hopper as his prima donna in "Happyland," and after a year with this production she appeared as prima donna with Richard Golden in "The Tourist." She next played in "The Song Birds," a vaudeville skit burlesqueing the grand opera rivalry of Heinrich Conried and Oscar Hammerstein.

After the engagement she returned under the direction of H. W. Savage and was assigned to "The Merry Widow." Her success in this was so decided that Mr.

MARY NASH

FLORENCE NASH

MABEL WILBER

FLORENCE REED

LAURA NELSON HALL

Accomplished Artists Now in Public Eye.

No. 3 Final
Addendum

Savage placed her at the head of this picked organization, which is making a transcontinental tour from New York to San Francisco.

Miss Wilber was married in February, 1912, to Madison Corey, treasurer and general manager of Henry W. Savage, Incorporated. As Mr. Corey is one of the young theatrical managers for whom a big future is predicted, and as Miss Wilber undoubtedly possesses rare dramatic and vocal ability, there is little doubt that her future is to be one of high distinction.

Miss Lilly Dorn, soprano, touring the Pacific Coast and the Middle West this season, is well known in European music centres and has enjoyed two years on the operatic and concert stage of America. Miss Dorn is well acquainted with the modern school of Vienna and German composers, as well as of classical compositions. She is one of the best exponents of the Oscar Strauss operetta roles, and has been recognized as a lieder singer of note both in Europe and America.

Miss Dorn has an attractive personality, and is the possessor of that indescribable feminine attribute known as "charm." Her voice, of great beauty, is of the soprano type and she is one of the most perfect enunciators of German diction, as well as singing English, Italian and French compositions in a most delightful manner.

The German compositions she interprets in a most superior manner, being well acquainted with the ideas of the composers, with many of whom she is personally acquainted, and from whom in several in-

stances she has received personal instruction in the interpretation of their works.

Miss Dorn has spent over one year on the Pacific Coast, occasionally visiting Chicago, where she sings for Mrs. Richard T. Crane, and the Fortnightly Club. In addition to these concerts she was heard in a series of musical events in Toledo, Detroit, Saginaw and Fort Wayne. She has been soloist this season with the Denver Symphony Orchestra under Cavallo; the Los Angeles Symphony Orchestra, under Harley Hamilton, and will be heard in several other programmes of similar nature in the Middle West and the West. Her programmes are well known in the drawing rooms of Prague and Berlin, and she has made a reputation in concerts given before the Saturday Club of Sacramento, the Fresno Musical Club, the Amphion Club of San Diego, and the Twentieth Century Club of Reno, together with recent successes before the schools of music on the Pacific Coast, and in concert with Harriett Ware, in the East.

California has played a vital part in the great progress which has come to the field of the theatre, and this is true not only of the present but of past achievements.

It is a fact that the money brought to New York by Al. Hayman from the Pacific Coast was the means of creating the present so-called theatrical syndicate. Moreover, it was Mr. Hayman who started Charles Frohman on his long and unexampled career.

Even before Hayman's advent M. B. Leavitt, by

LILLY DORN

BEATRICE HORSBRUGH

Prominent in the Concert Field

reason of his prosperity at the Bush Street Theatre in San Francisco, was able to establish the first coast to coast theatrical circuit, and only ill-health prevented Leavitt from being the central figure in the amusement world for all his days.

When William A. Brady came to New York from California, little was known of him. His fame as an actor on the coast was not great; while, as a manager, he was best known for his association with Joseph Grismer and Phoebe Davies. Grismer is now a millionaire, and has always been regarded as one of the most discerning and competent actor-managers this country has ever known.

Brady himself has been the wonder of what is known as "the Great White Way." His operations have always shown an intrepidity and expert showmanship that have known no parallel in the history of the stage. Starting with an old melodrama, "After Dark," which had never been potent, he aroused the public to such an extent that the play became a standard attraction for years afterward, and Brady established himself at once as an entrepreneur of quality.

Brady and Grismer have been partners, but not in all of their enterprises. The latter, however, has been fortunate in that he has been the associate of Brady in his most compelling attractions, such as "Way Down East," which has earned more than a million dollars, and "The Man of the Hour." On the other hand, Brady alone controls "Baby Mine," a farce-comedy approaching its two hundred and fiftieth performance in New York, and now being played by at least a dozen companies in different parts of the world. This one play will bring Brady at least a million dollars in the

next three or four years. "Bought and Paid For," a recent Brady production, is even more successful and it also has the added element of longevity.

Brady took hold of Robert Mantell when that splendid actor was at the crucial period of his career. In fact, Mantell had already found it necessary to appear in vaudeville, and his compensation in that field did not indicate that his services were in very great demand, but in Brady's hands Mantell has become the representative tragic actor of the day, and his tours are now immensely profitable. That Brady should make a potent star of his wife (Grace George) astonished no one, although there is no record of any such achievement in stage history, and if it were a simple matter for a manager to create a star by his efforts, then the wives of several competent managers have cause for much complaint.

It is, however, in the last year that Brady has shown us the kind of manager that California delivers. He always claimed that he was handicapped by his affiliation with the syndicate, and when a year ago he broke away and identified himself with the Shuberts and their "open door," he extended his operations, until he is at this time perhaps the most interesting and surely one of the most active figures in theatredom. Brady's first theatre, "The Playhouse," was inaugurated by Grace George in a new play, an event which was made much of by Californians living in New York.

Another tremendous figure in theatrical progress, though his modesty prevents his being as conspicuous as his achievements deserve, is Morris Meyerfeld, head of the vast Orpheum circuit. Here we have a

man who, when he comes to New York, it is difficult to find, while any effort to make him talk of himself is always unavailing. "The public is interested in our theatres and in the artists we engage, but surely not interested in us," was Mr. Meyerfeld's response to one of the writer's questions. And yet Morris Meyerfeld has accomplished more in the last twelve years than any man in America for what is called "western vaudeville." When he came into the field, the Orpheum circuit consisted of two theatres, one in San Francisco, the other in Los Angeles. To-day it is the largest and most important business institution in the vaudeville world. The Orpheum Company to-day owns outright at least a dozen palatial theatres, with a value close to eight millions of dollars, while it holds long leases on as many more, the equity in which is worth millions.

Mr. Meyerfeld is known all over the world as one of the most charming, kindly men theatricals ever could boast of. He would never be taken for a showman, and his demeanor is that of a banker. The Orpheum circuit is conceded to be the model business organization. To appear in its theatres is the goal of every performer. The programmes are always a shade more artistic than in the eastern theatres, and Mr. Meyerfeld will always try to include some great musical feature—even if the price is prohibitive. If public spirit prevails anywhere in theatredom, it is in the conduct of this tremendous chain of theatres, and if the people of California do not know how their institution is regarded not only in the East, but in every part of Latin Europe, it is only necessary to follow the voyages of Mr. Meyerfeld, and his general manager,

Martin Beck, who, as they visit the great cities of the world in quest of attractions, are received with such distinction and dignity that one might mistake them for mighty potentates.

The greatest aim of the high-grade vaudevillian is the possession of an Orpheum contract, and this is so true that some of the most distinguished stars from the legitimate stage, and even of grand opera, are tempted to make the excursion into vaudeville, feeling certain that the plunge can be taken with grace and dignity, and it is not only the increased honorarium which is their incentive, for the reputation of the Orpheum circuit is as great for the uniform courtesy and kindness to the player as it is for its financial integrity.

Mr. Meyerfeld has never deviated from the original policy of paying transportation for all who travel over the circuit, though this was done at the outset because the artists had to travel across the continent in order to appear four weeks in the two theatres, and now that they are able to tender contracts for almost an entire season, this prince of theatrical men continues to pay the transportation, and that is true of no other management in the world.

The fame of the Orpheum is so great that the utmost interest is felt now by New York theatre-goers, and by the public press in the occasional announcements to the effect that Mr. Meyerfeld will in due course establish an Orpheum in New York City. Mr. Beck, acting for his superior, offered to buy the Manhattan Opera House in that city recently for one million dollars, and though this did not result in the addition of the home of opera to the vaudeville circuit, no one doubts that the day is near at hand when an Orpheum

THE ORPHEUM THEATRE, SAN FRANCISCO, CAL.

INTERIOR OF THE ORPHEUM THEATRE, CHICAGO

Illustrating Eye Comfort, Indirect Lighting Units which Remain with Lamps Burning During Display of Pictures.

UNIV. OF CALIFORNIA

Theatre sign will blaze electrically on the "Great White Way." Since the above was written the new Palace Theatre, in New York City, is being erected by Messrs. Meyerfeld and Beck.

Reference to the achievements of California personages in this field would not be complete without a tribute to the dean of managers and greatest living exponent of stage craft, David Belasco, who, year after year, adds to his fame, producing only plays that appeal, and whose efforts are constantly being lauded all over the world. Belasco's greatest force is his ability to pick, and afterward create, stars who endure for all time. It does not seem so long ago that David Warfield was an usher in a San Francisco theatre, and it is not over a decade ago that he appeared at Keith's Union Square Theatre, doing three turns a day, for which he was paid seventy-five dollars a week. Mr. Keith has since offered him five thousand dollars a week, and the offer was, of course, refused, for Warfield is to-day the greatest attraction of the stage in this country.

A few years ago Frances Starr was playing in an obscure stock company. Her salary was thirty dollars a week and she had to do the hardest kind of work. Belasco saw her play once, and decided she was the right sort of "star" timber, so he became responsible for her future career, with a result that is now history.

Blanche Bates is another Belasco star, whose greatest success was achieved at the Hudson Theatre, where, in "Nobody's Widow," for nearly five months, she packed that house to the doors.

Belasco's productions are always beyond all criticism. In 1909 he took charge of another California

idol, Nance O'Neil, and in "The Lily" provided her with a character which she created with such distinction that she is now referred to as the "Greater Nance O'Neil."

Mr. Belasco is not responsible for the many groundless reports of his quarrels with Mrs. Carter, a great actress whom he struggled with successfully in a period of their careers when all was not as propitious as now, and it is doubtful if either of them feels any bitterness toward the other. It is certain, however, that Mrs. Carter has never failed to accord to Belasco all possible credit for her artistic development, and, after all, that is all the public is interested in knowing.

California possesses at least one local impresario who is not without what is called public spirit, a quality one does not find often in the field of music and the drama. Reference is made to E. L. Behymer, of Los Angeles, who has been known more than once to suggest to the powers that be in New York musical affairs that they add a little to the price that he shall pay for a great symphony orchestra or for a compelling vocal celebrity, in order that some smaller locality may be enabled to enjoy a musical treat at so much less. He has also contributed generously to the endeavors of many of California's musical institutions. Moreover, it is greatly due to this man's efforts that the Pacific Coast tours of so many worthy and famous musical organizations meet with such colossal results financially, although it is not on record that Mr. Behymer himself has prospered to any notable extent. Here we have a man who will write to the manager of a great singer, who had asked his advice, to say that while he would be glad to accept the local management (offered

to Behymer with no risk on his part), it was his duty to inform the manager in question that the outlook was not the best, owing to the frequency of musical events.

This is a mode of procedure so strikingly in contrast to the customary methods of men who care only for their own personal welfare that it surely is worth the telling.

In New York, the results achieved in California for practically all of the great musical enterprises are regarded with amazement, and if the figures were retailed, the entire country would look askance at the remarkable outcome from a box office viewpoint.

CHAPTER XI

San Francisco, before the fire, enjoyed a number of theatrical landmarks whose stages, lobbies, and green rooms had known the greatest of the early Thespians. The old California Theatre, the Baldwin, the Grand Opera House, the old Alcazar, and the Tivoli had seen many vicissitudes and many triumphs, but they were all wiped out and within one year temporary shacks and cheaply built theatres took their places. Now a new era in the drama, as well as music, has found its way into San Francisco; the master hand of the present in this unique city as well as dominating the West, is John Cort, and so the Cort Theatre is the centre of dramatic endeavor, followed closely by the Columbia Theatre, under the management of Gottlob and Marx, the representatives of the Klaw & Erlanger syndicate.

In addition to the Cort Theatre, the Savoy Theatre is under the John Cort direction. The Orpheum circuit possesses a veritable palace in which to house its San Francisco admirers. A new Alcazar is being built, and as soon as finished will be under the direction of Frederick Belasco. The Valencia Theatre is the home of grand opera and concert. The Empress is the seat of activities for Sullivan & Considine. The Pantages circuit has a new and beautiful house, while the old Central, the Garrick, the Princess, the Novelty form a line of appeal to those who like popular-priced drama, comedy and vaudeville.

In addition to these houses may be found dozens of cheaper theatres, too numerous to mention, while every cafe has a chantant and vaudeville entertainment. The headquarters of the Meyerfeld & Beck Orpheum circuit was first conceived in San Francisco, and here are the main offices of the association.

W. H. Leahy, owner and manager of the old Tivoli, and manager of Luisa Tetrazzini, has plans and the iron work already out for a new opera house, to be known as the Tivoli Grand, which will surpass when finished, January, 1913, any opera house on the continent. San Francisco has always been called a great "show" town, and in connection with the bay cities, Oakland, Berkeley and Alameda, caters to practically three-quarters of a million people.

The Alcazar Theatre is the only stock house in San Francisco, but across the bay in Oakland is found Harry Bishop's beautiful stock house, Ye Liberty Theatre. Harry Bishop is a half brother to Oliver Morosco, of Los Angeles. The MacDonough Theatre, of Oakland, is a combination house, managed by F. A. Giesea. In Berkeley is situated the wonderful Greek Theatre, with a seating capacity of over six thousand, erected by Mrs. Phoebe Hearst and given to the University for which she has made so many sacrifices, and which will be a monument to her name.

San Francisco has always been known as the theatrical town on the Pacific Coast, although Los Angeles seems to now be the leader in this respect. The musical life of San Francisco is in the hands of William L. Greenbaum, handling the grand opera engagements, the recital stars, and the local symphony orchestra,

an organization under the direction of Henry Hadley. Manager Greenbaum also has the musical control of Berkeley and Oakland, the remainder of the West being given over to L. E. Behymer, of Los Angeles.

The press of San Francisco is a unit in promoting dramatic and musical affairs; the Musical Review of that city, published by Alfred Metzger, has persistently and unselfishly labored for artistic uplift.

For twenty-five years Los Angeles has been the home of dramatic and musical stock companies. It was a quarter of a century ago that William A. Brady formed a partnership known as the Webster & Brady Stock Company, playing in old Hazard's Pavilion, and where Webster painted the scenery and Brady dramatized the story of Ryder Haggard's "She," and the first production was given with Laura Biggar as Ustane. Since that time many stock companies have nestled for a while and then migrated onward. The old Fred Cooper Stock at the Burbank, the Leonard Grover Stock at the Grand Opera House, Tim Frawley at the Burbank, and the A. Y. Pearson Melodramatic Stock were features of delight, success and failure.

Then came the Burbank Stock under Oliver Morosco, a most successful idea; the Belasco Stock Company at the Belasco Theatre, under Blackwood and Morosco; the Ferris Hartmann Musical Stock Company at the Grand Opera House, together with several permanent musical comedy and melodrama organizations at the Princess, the Olympic, the Novelty, the Empire and the Walker Theatres; all enjoying prosperity and artistic success.

John Cort's companies and Cohan & Harris give Los Angeles all their try-outs for there is a difference be-

tween that city's theatricals and all the rest. The two stock companies in Los Angeles are not stock companies as generally known, and it is ridiculous to call them such; they are producing companies, having made records unequalled and never approached by any similar organization in the world. Stock companies are termed "stock companies" because they are permanent institutions and produce old, tried plays weekly; the only old plays that the Los Angeles companies present are honored favorites whose revival is demanded.

More playwriters winter in Los Angeles than in all the rest of the country at large. They like to stage their own productions, and the Burbank and Belasco are given over to these new things and become an absolute producing centre. It is probable that Henry W. Savage will give the trial performance of Oscar Strauss' new operetta in Los Angeles the Spring of 1912.

"The Dollar Mark" had a run of over twenty weeks; "The Campus," by Walter de Leon enjoyed a run of twenty-four weeks; "Mizpah" six weeks; "The Bird of Paradise" five weeks; "The Holy City" seven weeks. "The Girl of the Golden West" eleven weeks; and many other attractions for similar periods.

Manager L. E. Behymer gave "La Boheme" its first production in any country in Los Angeles, played by the old Del Conte Opera Company from the City of Mexico, and it was played by the Grau Company for the first time also in Los Angeles at Hazard's Pavilion, at which time Mme. Nellie Melba sang Mimi for the first time in her life, creating the role, and Fritzie Scheff appeared as Muzette.

The stages of the Los Angeles theatres have always been open to the aspiring author and many try-outs, although failures, have proven an incentive to their writers to try again. The splendid climate, the outdoor life, are all potent factors in this respect. There are over twenty acting companies producing films for moving pictures with their studios, their theatres, their outdoor parks in the hills and valleys, and at the seashore, within a radius of twenty miles from Los Angeles. More new subjects are planned and more scenarios written around them in this vicinity than anywhere else in the world.

The first dollar grand opera, in a stock sense, was produced in Los Angeles when the Bevani Company played at The Auditorium under the Behymer management. Richard Ferris, a producing manager, for two years presented nothing but new and original plays with The Auditorium as their home. A striking list of new plays is now being arranged and will be announced for production in that city by the time this book is in press.

In 1884 the first theatre known to Los Angeles outside of old Merced Hall and Mott's Hall, was thrown open to the public; it was then called "Child's Opera House," was managed by A. C. Jones, and opened by Mlle. Rhea in "Frou-Frou," and until 1894 was the only theatre in that city.

Hazard's Pavilion was built in 1886 to be used as a convention hall and for the presenting of spectacles. A stock company managed by Webster & Brady played at this house for a limited engagement, then the Los Angeles Theatre was built and opened on September 9 by Jeffries Lewis in "Divorcons," under the

management of H. C. Wyatt. Two years afterwards the Burbank Theatre was completed and the first stock house known to history in Los Angeles opened its doors with the Fred A. Cooper Stock Company in "The French Spy." Since then Los Angeles has grown, and now has four combination houses: The Majestic, managed by Oliver Morosco, playing the Cort traveling attractions and those of the Independents; the Mason Opera House, managed by William T. Wyatt, playing the Klaw & Erlanger attractions; the Lyceum, managed by Clarence A. Drown, playing the popular-priced traveling combinations, and The Auditorium, "Theatre Beautiful," managed by L. E. Behymer, playing grand opera, orchestras, bands and traveling combinations requiring a large seating capacity and plenty of stage room and equipment.

Among stock houses may be found the Burbank and the Belasco, both under the management of Oliver Morosco; and the Grand Opera House, under the management of Kavanaugh & Hartmann, playing the Hartmann Stock Comic Opera Companies. In vaudeville we have the New Orpheum, under the management of Clarence Drown, a splendid edifice, the finest building devoted to vaudeville west of Chicago; the Pantages, with Manager Walker; the Empress, Sullivan and Considine House; Clune's Broadway and Fifth Street theatres, sumptuous homes of moving pictures; the Olympic, the Novelty and the Princess, given over to burlesque; the Empire and the Adolphus to melodrama; the Lyric, the Angelus, Hyam's Eighth Street and Broadway Theatres; Kraemer's Kinemacolor Theatre, all representing the higher type of the mov-

ing picture houses, with eighty-nine other ten-cent theatres scattered throughout the city limits.

The Auditorium, "Theatre Beautiful," is the most sumptuous house west of The Auditorium in Chicago and contains in addition to the latest and best theatrical equipment, a pipe organ costing $38,000.

Shrine Auditorium, used for big spectacles, drills, land shows, horse shows and hippodrome acts of all character, will seat six thousand people. Simpson's Auditorium for many years has been the home of high-grade music. The Chutes is equipped with a theatre seating two thousand people, and Fiesta Park has a circus enclosure seating over fifteen thousand, and with complete equipment for motor races of all character.

Los Angeles has proven herself to be a splendid theatrical town. As a producing centre it is only surpassed by Chicago and New York. The tourist trade in the Winter augments its four hundred thousand inhabitants, and gives magnificent returns to the theatrical and musical endeavor that possesses merit.

In the Summer time the evenings are cool and pleasant, hence Los Angeles has an all-year round theatre-going public. The latest plays are produced in the stock houses, very often presented before traveling companies.

The Symphony Orchestras on the Pacific Coast at the present time are not wholly indicative of the work which has been done in the past or will be done in the future. Seattle has for a number of years enjoyed

the honor of entertaining Henry Hadley, and he has given to that city an excellent organization of players. This year the work was blocked and, for want of finances, unable to go ahead with Mr. Hadley as leader. The organization, however, has continued with the concert master in charge, and a series of concerts will be given, while preparations are being made for a grand symphony revival next season. In the mean time Director Hadley has gone to San Francisco, the citizens have raised a big guarantee, and the San Francisco Symphony Orchestra is now ready to enter into its first symphony season with seventy men under the baton of Mr. Hadley.

Portland, Ore., has organized its own symphony association among its players; officers have been elected, the position of conductor is a movable one, the director of each prominent local orchestra taking this superb body of players and directing one of the six concerts which will complete the symphony season this year.

In Los Angeles the symphony orchestra is now in its fifteenth year with Harley Hamilton as its director, and L. E. Behymer as manager, occupying the same positions they did at the formation of the orchestra. The personnel now numbers seventy-seven men, and the work is being augmented each season. This is one of the few orchestras in the United States which may be considered as a permanent institution, and whose activities are always on the increase.

The Woman's Symphony Orchestra of Los Angeles, now in its twentieth year, with Harley Hamilton as conductor and L. E. Behymer as business manager, is one of the unique organizations of this country. Its membership of sixty-three women unite the social, the

musical, as well as the laboring girl, with but one idea—that of adding to their musical education. Most of the success of these organizations is due to the splendid work of Mr. Hamilton, who has found time to lecture on musical subjects before both symphony organizations, as well as the clubs and schools. Each year the two big symphony organizations of Los Angeles unite with some of the singing bodies of that city and give a music festival that draws out the best musical talent in the Southwest.

In Riverside there is a symphony orchestra of sixty members under the direction of B. Roscoe Shryock; it is now in its third year's work.

In San Diego the symphony organization, under the direction of Prof. Owen, is in its third season, with interest growing in symphony literature.

The musical situation in the Los Angeles public schools is one which will excite great interest, and must be described to be appreciated. For over ten years the music has been in the hands of efficient teachers whose main object has been to raise the standard of music as usually presented in the public schools of America, and to do so has required not only the ability of good teachers, but a plan which would appeal to the children as well. Children must be attracted by something more than the usual routine and when Manager Behymer approached the schools with an idea of giving symphony concerts by Damrosch or the Russian Symphony at popular prices, and using the immense Shrine Auditorium, the young folks began to take notice. The teachers having charge of the music departments, Miss Parsons, of the Polytechnic High School, Miss Blythe, of the L. A. High, Mr. Wilson, of the

Manual Arts, and Katherine Stone, of the grammar grades, had formed various glee clubs and their young folks, orchestras, with additional choruses, in all departments, and whenever they could hear an artist at reasonable prices, the school auditoriums were thrown open and Mr. Behymer's efforts given hearty co-operation.

What is the result? Last year a three-day festival was given under the auspices of the music teachers and the pupils of the schools of Los Angeles. The orchestras were furnished by the united high schools; the glee clubs from all departments; many of the solos were composed by the young folks themselves, and performed by them as well. Think of sixteen symphony orchestras numbering from thirty to fifty pieces in the grammar grades alone, with each high school offering its own symphony organization, two brass bands, four choral societies, eight to ten glee clubs and all together a singing body of some sixteen hundred voices, capable of rendering artistic programs, technically perfect, and at the same time giving those programs with a keen enjoyment and a satisfaction in knowing that the Los Angeles schools are gradually developing vocalists and instrumentalists who will be able to give a splendid account of themselves artistically in the future.

The musical life of California's capital city is represented by the Saturday Club, a magnificent organization of women founded nineteen years ago for the musical improvement of its members and the stimulation of musical interest in the community. From a charter membership of sixty it has grown to thirteen hundred and is said to be one of the best-managed

woman's clubs in the United States. All business of the club is conducted by a board of twelve women, two of whom must be past presidents. An auditing committee of three men audits the accounts at the end of each season.

The Saturday Club was organized through the efforts of Mrs. Irving Bentley, now of San Francisco, and Miss Mary Thompson, now Mrs. James Pond, of Oakland. A charter membership of sixty-four active and twenty associate members was enrolled with Mrs. Frank Miller as president, Mrs. Charles McCreary, vice-president and Miss Emily Thompson, secretary and treasurer. These officers, together with the following executive committee, comprised the first executive board: Mesdames George E. Pratt, R. I. Bentley, B. F. Howard, Charles Neale and Miss Minnie Clarke. Out of the sixty charter members only two—Mrs. Albert Elkus and Mrs. Robert Hawley—have retained their active membership during the nineteen seasons and the following five have remained on the associate list: Mesdames G. L. Simmons, Sparrow Smith, H. G. May and the Misses Minnie Richardson and Lizzie Griffen. The latter is now an active member and has given eleven years of service on that list.

During the first two years of the club's life the social side dominated. The associate membership was limited and is very exclusive and the meetings were held in the homes of the members, the first at the residence of Mrs. Charles McCreary, December 9, 1893. The other meetings for the first two years were at the residences of Mesdames H. G. Smith, W. M. Siddons, Newton Booth, W. H. Weinstock, L. Tozer, G. L. Simmons, A. A. Van Voorhies, E. E. Ray, W. S. Leake, the Sut-

MRS. J. A. MOYNIHAN

MRS. ALBERT T. ELKUS

MRS. LOUISE GAVIGAN
In Office To-day

MRS. FRANCES MOELLER

MRS. EUGENE PITTS

A Group of Past and Present Presidents of the Saturday Club of Sacramento, Cal.

To Visit
Albert Hall

ter Club House and the Kingsley Art Rooms. The by-laws were changed so that beginning with the third year the meetings were held in public halls and a more democratic spirit pervaded the club.

Membership tickets were made transferable, and people of all callings were permitted to enjoy its programs. The club has been steadily increasing in power and strength, broadening its field of work and widening its influence. It has outgrown every available meeting place in the city so that several times it has been found necessary to close the membership list. The nineteenth season is opening most auspiciously, with a large new theatre completed—the Diepenbrock—and the old Clunie remodeled, making it possible to again open the roll to new members.

Originally the membership of the club consisted of two classes, active and associate, but four years after its organization a third, or student class, was added. This class is limited to fifty, all of whom must be studying with a teacher of good repute. They give one program a season. Much interest is shown in the work of these pupils and the standard set for them is very high. The club has educated several hundred girls in this way. The list is always full and often as many as forty are waiting to get in at the end of the season.

The Saturday Club is purely an organization of women, and until six years ago no names of men appeared on the prospectus except as participants on programs. Up to that time a nominal fee was charged for men for the recitals, but the phenomenal growth of the club precluded all idea of admission except by membership ticket, so that it was found expedient to

admit a limited number of men to associate membership. A "men's auxiliary" was also formed at that time, made up of local musicians who had given and were still giving valuable assistance to the club.

During the club's first six years the programs were given almost entirely by its active members, but since that time a series of artist recitals are given each season. They often give as many as twelve artist recitals which, with the nine regular Home Days make a most interesting and profitable season's program. It should be said in justice to this splendid musical body that it is the only club of its size in the United States that gives its members the privilege of hearing the great artists without assessments. In this club the membership tickets admit to all recitals. In addition to the musical programs, the club has often included a "study course" for its members, conducted by some well-known musicians on this Coast. Last year Albert I. Elkus gave twelve lectures on music with musical illustrations. This course was also a membership privilege.

Among the most famous artists of world-wide reputation who have appeared under the patronage of the club are: Moritz Rosenthal, Mme. Bloomfield Zeisler, Camilla Urso, Katherine Ruth Heyman, (whom Sacramentoans are proud to claim as their own), Edward MacDowell, Mlle. de Lussan, Clarence Eddy, Harold Bauer, Augusta Cottlow, Mme. Schumann-Heink, Josef Hofmann, Wilhelm Heinrich, Nordica and the Russ Orchestra, David Bispham, the Kneisel Quartet, Mme. Fanny Francisco, the Dolmetsches, Mary Louise Clary, Denis O'Sullivan, Edward Baxter Perry, the Westminster Choir, Mrs. Charles W. Rhodes, Hugo

and Emil Heermann, Jean Gerardy, Jan Kubelik, Claude Cunningham, Ossip Gabrilowitsch, Anton Hekking, Arthur Hartmann, George Hamlin, Johanna Gadski, Herbert Witherspoon, Bruce Gordon Kingsley, Teresa Carreno, Fritz Kreisler, Adela Verne, Blanche Arral, Anna Miller Wood, Emilio de Gogorza, Mary, Dorothy and Suzanne Passmore, Glenn Hall, Josef Lhevinne, Ludwig Wullner, Horatio Connell, Tillie Koenen, Antonio de Grassi, the Flonzaley Quartet, Antonio Scotti, Jaroslav Kocian, Pepito Arriola, Rheinhold Von Warlich, and the Russian Symphony Orchestra. Besides the recitals given by artists from the East and abroad, more than one hundred talented musicians on the Pacific Coast have appeared before the club.

The "artist recitals" are always looked forward to with great anticipation by the entire membership and afford not only pleasure and delight but are profitable, for they are an incentive to both the active and student member. It is through the "Home Days," however, that the club spirit is kept alive. The programs on these days are given by the active membership, each one appearing twice during the season. These days are a stimulus to the club and are, in fact, the bone and sinew of the entire organization. The program analysis is given each time by one of the six literary members and thus the members are made acquainted with the literary as well as the musical side of the composition and are better able to understand and enjoy the works when given by great artists. The club keeps in touch with all eastern and European musical events by subscribing for all musical publications. They buy music for the active membership

and keep it in the city library for the use of any student of music.

Aside from its work along musical lines, the club has its altruistic side and in times of world or state disaster or local needs it has waived its by-laws and has assisted in humanitarian work. Believing that "the laborer is worthy of his hire" the club has always paid musical talent all that the treasury would allow, and when a California artist re-visits her home, the club does not wait for her to put in her application, but invites her to make application, stating terms.

The Saturday Club has undoubtedly done more for the musical life of Sacramento than by any other influence. With the present musical atmosphere pervading the city and such evidence of a lively interest in all things pertaining to music, it is difficult to realize the musical apathy before the advent of the club. Few artists visited the capital city before the days of the club, and those who did only met with disappointment, as for instance, de Pachmann, who twenty-two years ago played to an audience of thirty people. This season when he appears before the club he will be warmly received by more than thirteen hundred music lovers.

The Saturday Club has more than a local reputation and is recognized throughout the United States as one of the leading musical organizations. It is conducted on the highest and most artistic plane and its membership enrolls more intelligent musicians than most clubs of its kind can show. Its constitution and by-laws have been recommended by a writer in the Philadelphia Musical Etude "to every club about to organize or desirous of being more successful than it is."

The faithful work of the few has made possible for the many the musical culture and prominence which the city to-day enjoys. Among workers who have given long and active service are, first of all, Mrs. Albert Elkus, whose strong personality, musical intelligence and splendid business ability make her at once the leading spirit of the club. She has been a member of the board for eighteen years, was president four years, and five years ago was paid the courtesy of honorary president. She is the mother of the composer-pianist, Albert I. Elkus, now of San Francisco, and is herself one of the best amateur pianists on the Coast. She had the honor of playing with the Scheel Orchestra in 1895.

Mrs. Frank Miller was the club's first president and was three times elected to that office. During the first years of the club's life she was an active worker, being a member of the board for ten years. Upon her removal from the city she was made an honorary member.

Mrs. William Ellery Briggs was the second president of the club and held the office for three terms. She was for ten years one of the most valuable members of the board and was elected to honorary membership.

Miss Maude Blue, now Mrs. Eugene Pitts, has the distinction of being the club's youngest president. She held office two terms and shed glory upon herself as well as the office. She has been a member of the board for the past eleven years and is one of the best pianists of the club.

Mrs. J. A. Moynihan presided over the destinies of the club for three years and her administration was

one of the most successful in its history. She has a clear, lyric soprano voice and a splendid stage presence. For sixteen years she has been contributing to the musical programs and for eleven years has done active work on the board most capably.

The late Mrs. Frances Moeller performed the duties of secretary of the club for five years as vice-president. She was a tireless worker on the board for the past fifteen years and also one of the most prominent musicians and teachers in Sacramento.

Mrs. Louise Gavigan has just entered upon her second term as president. For five years she held the secretaryship and was one of the most efficient secretaries the club has had. She is one of the six literary members and has been a member of the board for eleven years. With a charming personality and excellent executive ability, there could be no more fitting head of this splendid musical body.

The sentiments of the club are most beautifully expressed in the following motto which is printed on the first page of its year-book each season:

"To me it seems as if when God conceived the world—that was poetry; He formed it—that was sculpture; He colored it—that was painting; He peopled it with living beings; that was the drama; He breathed, and

"Through every human pulse a something stole
And held sublime communion with the soul;
And those who listened understood
Something of life in spirit and blood,
Something of nature fair and good—that was music."

L. E. Behymer for a number of years has given to the Pacific Coast a series of events known as the Great Philharmonic Course. These courses were first founded fourteen years ago and were arranged in a series of numbers to give to a musical public an incentive to purchase at a reduced figure, the same seats for from four to ten events a year. Gradually other cities outside of Los Angeles saw the wisdom and advisability of this co-operative method, and so the Philharmonic habit grew. This year Los Angeles has two editions of the Philharmonic course.

The first series shows a splendid aggregation of talent; opening with Pasquale Amato, dramatic baritone, assisted by Mme. Gilda Longari, soprano, and F. Tanara, pianist. The second event, Emma Eames and Emilio de Gogorza, followed by the Mountain Ash Choir, a singing body of eighteen men from Cardiff, Wales. For pianist, Vladimir de Pachmann has been selected; Mme. Ernestina Schumann-Heink, dramatic contralto, is the fifth artist on the Coast, and Efram Zimbalist, the violinist.

For the second series an equally talented group have been engaged, the series opening with David Bispham, America's greatest baritone, followed by Jan Kubelik, violinist; Mme. Luisa Tetrazzini, prima donna soprano; alternating with John McCormack, lyric tenor; Harold Bauer, the eminent pianist, is another favorite in this series. The Flonzaley Quartet furnishes the music, and the series closes with Alessandro Bonci, lyric tenor. Surely no similar series has ever been given on the Pacific Coast showing a superior number of entertainers.

In addition to these courses in Los Angeles the

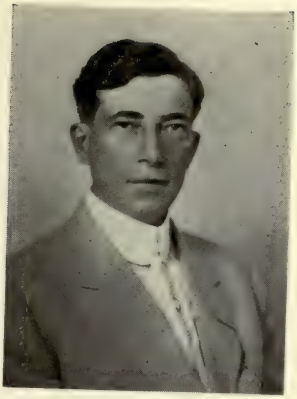
Philharmonic numbers are introduced in all of the principal Coast cities, including Stockton, San Jose, Santa Barbara, Riverside, Redlands, San Diego, Fresno, Bakersfield, Sacramento, Reno, and the cities of Arizona, New Mexico and Utah, all of which shows what active enterprise, hustling and a sane business method will do when placed before communities that are willing to accept true artistic endeavor.

The State of California has more musical clubs than any other state west of New York or Massachusetts, and most of them are active clubs. The Great Philharmonic Course, as started by L. E. Behymer in Los Angeles, and fathered by him throughout the state, has become a permanent institution with many of the clubs of the Southwest. The Saturday Club, the best known musical club on the Pacific Coast, situated at Sacramento, composed of 1,600 of the leading women of that city, present this year, under their management in such a course, the following artists: Pasquale Amato and his company, David Bispham, Vladimir de Pachmann, Lilly Dorn and her trio, Alessandro Bonci, Efram Zimbalist, Leonard Borwick, Kittie Cheatham, and Sousa's Band, a most excellent showing for a city of 50,000.

In San Diego, the Amphion Club have a similar series in their Philharmonic Course, introducing also Mme. Schumann-Heink, Myrtle Elvyn and Constantino. In Redlands it is the Spinet Club, composed of 80 of the leading women of the town, bringing Mme. Schumann-Heink, Lilly Dorn and her company, Harold Bauer, the Flonzaley Quartet and the Mountain Ash Choir from Wales.

Riverside enjoys the distinction of being the home

IGNAZE HAROLDI
Violin Vrtuoso
Photograph by Louis Fleckenstein



HARRY CLIFFORD LOTT

ESTELLE
HEARTT-DREYFUS

Photograph by
Louis Fleckenstein

BRUCE GORDON KINGSLEY
Well-known Organist

B. R. BAUMGARDT
Travel Lecturer

A Group of L. E. Behymer's Attractions on the Pacific Coast

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of the Tuesday Musical Club, whose activity brings the same list of attractions to their Philharmonic Course. In Pasadena The Music Hall Association do the planning for the Philharmonic Endeavor, using this year Mikail Mordkin, and his Russian dancers, the Balalaikah Orchestra, Harold Bauer, the Lilly Dorn Company, Efram Zimbalist, and Mme. Schumann-Heink.

In Santa Barbara it is the Music Study Club, headed by a splendid body of representative women; in Stockton, the Stockton Musical Organization, its directorate composed of representatives from 24 of the musical, social and civic clubs of that city; in Fresno, the Fresno Musical Club, headed by Mrs. Don Pardee Riggs and Mrs. Tessie Huber Manning; in Reno, the Twentieth Century Club is responsible for the work; in San Jose, F. A. Giesea, manager of the Victory Theatre, and L. E. Behymer, with the assistance of Prof. Owens, of the Public Schools, take care of the big Philharmonic Course; at Berkeley, it is the Berkeley Music Club; in San Francisco, the Pacific Musical Club, and every small city from 5,000 inhabitants up has some organization to represent them in the musical and dramatic work.

San Francisco now has its board of directors from among the business men who conduct the San Francisco Symphony Orchestra under the conductorship of Henry Hadley. In Los Angeles the Los Angeles Symphony Association is responsible for the keeping at work of Conductor Harley Hamilton and his men.

The Women's Symphony Orchestra of Los Angeles is also conducted by Harley Hamilton, with the busi-

ness management of both organizations in Mr. Behymer's hands.

Riverside has its own Symphony Orchestra under the direction of B. Roscoe Shryock; San Diego has its regular symphony organization, and the Berkeley Symphony is under the conductorship of Prof. Paul Steindorf.

Seattle and Portland both boast of symphony organizations, which shows that the Pacific Coast is not entirely off the map symphonically. The Los Angeles schools have three splendid student symphony orchestras in the L. A. High, the Manual Arts High and the Polytechnic High, while 16 similar organizations are found within the precincts of the grammar grades.

In addition to these musical clubs, Los Angeles possesses actively in the work the Ellis Club, a male organization of 120; the Orpheus Club, a younger male chorus of 80; the Lyric Club of 120 women; the Apollo Club, a mixed chorus; and a number of well known church choirs equally as important. The social musical clubs in Los Angeles are represented by the Dominant Club, composed of 300 lady musicians, and the Gamut Club, of 400 male musicians, artists, composers, and literary men.

The theatrical and musical managers of California have had much to do with the making of the theatrical and musical history of that state. They have been apparently of a superior class to the average men of business who enter into this hazardous field.

Among those of early days may be mentioned John McCullough, whose stock company played at the old California Theatre, and E. J. Baldwin, who looked after the Baldwin Theatre interests before Alfred

Bouvier and Louis Morgenstern made their appearance upon the scene. Alf Hayman also tried his hand, and most successfully, in directing the forces of the Baldwin and California Theatres. Alfred Ellinghouse was a well-known theatrical man in San Francisco, and M. B. Leavitt organized his first company and managed his first theatre in that section. Gustav Walter was the originator of the vaudeville habit twenty years ago, and Morris Meyerfeld was his able lieutenant, succeeding him as manager of the San Francisco Orpheum, and eventually as the head of the Orpheum Syndicate.

Louis Morrison, actor-manager, was early in the field, and Billy Emerson was the first minstrel king of the Golden West. In Los Angeles the early management was represented by Harry Wyatt, ably seconded by L. E. Behymer, while Fred Cooper was the early stock king of that section, and McClain and Lehman were managers and bill posters during the '80's and '90's. Martin Lehman is to-day part owner of the Orpheum holdings, and manager of the Kansas City Orpheum.

Gottloeb-Marx & Company, of San Francisco, succeeded Alf Hayman and Ellinghouse. Samuel Friedlander was also deeply interested in the Walter properties. Sidney Ackermann became the director of the California, and Belasco & Davis were the stock kings of San Francisco, owning now the only stock house in that city.

The advent of John Cort threw a new aspect on California theatricals, and to-day he is the Napoleon of the dramatic fraternity, the theatrical magnate of the Far West and the Middle West.

Other well-known managers of the present day are Oliver Morosco, of Los Angeles, director of the Morosco enterprises, the Burbank Theatre Stock Company, the Belasco-Blackwood-Morosco Stock Company, at the Belasco Theatre, and manager of the Majestic Theatre as well.

W. T. Wyatt is manager of the Mason Opera House and director of the W. T. Wyatt circuit of theatres in Santa Barbara, Riverside, Redlands, and San Bernardino.

The Kavanaugh-Hartmann Company are managers of the Grand Opera House, the traveling organizations of the "Campus," and "The Toy Maker" companies. F. A. Giesea, John Cort's representative, and booking agent for San Francisco and the Southwestern Theatres, is also the manager of the Yosemite Theatre at Stockton, the McDonough Theatre at Oakland, the Victory Theatre at San Jose, the Majestic Theatre of Chico, the Grand Opera House at Oroville, and in connection with W. A. Henry, the Clunie Theatre at Sacramento.

The Auditorium in Los Angeles is under the management of L. E. Behymer, who, by virtue of twenty-six years in similar positions, is the dean of the theatrical fraternity of Los Angeles. The new Spreckels Theatre in San Diego, the most magnificent house on the Pacific Coast, is also under the management of L. E. Behymer, associated with Jack Dodge, the latter gentleman having seen thirty-two years service in theatricals in San Diego. They also retain the management of the Isis in that city.

These men all represent the business as well as the artistic side of their profession. They are keen pro-

moters, and able not only to select their companies, but they are willing to take chances and believe in a maximum of artistry at a minimum price of admission. They are always looking for competent and original talent, the newest and latest compositions and plays, believing that if their patrons are pleased financial results will follow. Originality is the keynote of the western enterprise, western plays, western authors, western singers, western actors and actresses their slogan, and to give, if possible, the best equipment, sumptuous stage effects and brilliant artistry to their public.

CHAPTER XII

It does not seem so very long ago when the stage as a theme for literary endeavor was regarded by publishers and authors alike as a precarious field with which to tempt fate, and only volumes treating of the life achievements of a very few renowned personalities, such as Rachel, Kean, Kemble, Beethoven, Mozart and Mendelssohn ever reached the dignity of publication—and even these were hardly potent.

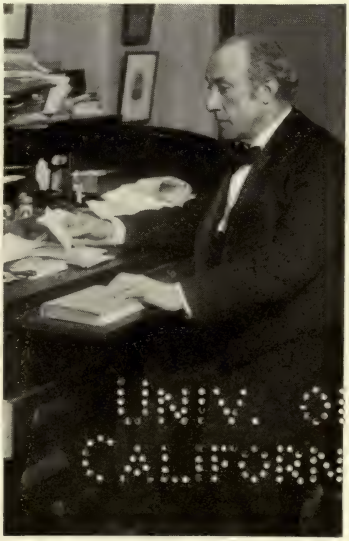
One would presume that Shakespeare would be a subject to conjure with at any period. It is true that the great poet's works have profitably availed publishers for many generations, but Shakespeare himself has never been a potent theme till very recently, and the "best seller" to date is acknowledged to be William Winter's "Shakespeare on the Stage," published in 1911, though the same author has written several volumes anent the poet and his works.

That conditions are now wholly different is best illustrated by the known fact that over two hundred volumes on musical and theatrical subjects were issued in the year 1911, and as many more are already planned for 1912. The public interest in these works may best be understood when it is recorded that four volumes on the life and art of Richard Mansfield have appeared within two years of the latter's demise, and all have had unusually large editions.

Practically every prominent critic of music and the

MARC LAGEN
Modern Entrepreneur in the Concert Field

CHARLES F. FRENCH
Editor "Musical Leader"



JOHN C. FREUND
Editor "Musical America"

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drama has found a profitable field in recent years through the issuance of volumes of a historical as well as of a reminiscent character. Mr. Winter issues at least one volume a year. H. E. Krehbiel, musical critic of the New York Tribune for nearly thirty years, has written six volumes in as many years, principally on grand opera, and these are in large request all over the world, while his "Chapters of Opera" is often referred to in the "books in demand" list of the New York Public Library, although the work was issued three years ago.

Henry T. Finck, musical critic of the New York Evening Post, is perhaps the most prolific writer on music and musicians in this country. He has a dozen volumes to his credit, all of nation-wide popularity, and this same writer contributes to some of our best magazine articles annually. What this means can perhaps best be conveyed to the lay reader when he is informed that a musical or dramatic critic with an earning capacity of $50 a week as recently as twenty years ago was indeed envied by his colleagues.

Alan Dale (Mr. Alfred Cohen) is a striking illustration of the vast progress that has come to pass in stage literature. Beginning as the dramatic critic of the Evening World in the early '80's, at a weekly honorarium such as is to-day paid to a good stenographer, Mr. Cohen's peculiar style of writing became so popular that the demand for his services naturally caused a larger increase in his income. It is a fair guess, that aside from his books, all of which have been big sellers, $25,000 would not be too high a total to put this clever critic's yearly income at.

Almost every prominent actor or actress has either

written volumes or is now writing them, and it is the same with prominent singers. The success attending the ventures in this line of Ellen Terry, Adelaide Ristori, Nellie Melba, Clara Morris (whose literary work alone has served to maintain her expensive establishment at Riverdale, New York, for the last seven years), and Mary Shaw, has provided the necessary incentive. Miss Shaw has left the stage in the zenith of her career because of the response she has met with from publishers and editors since she turned authoress.

Margaret Anglin, though she has not abandoned her artistic career, is a persistent contributor to the magazines, and her first volume is shortly to appear. Josef Hoffman, the famous pianist, who set all America music mad as a boy prodigy, has issued several volumes on piano playing. The demand for these works has been tremendous, and this distinguished musician, besides contributing to a dozen magazines, is in receipt of a handsome income annually from the Ladies Home Journal, to which he contributes regularly.

All of the famous grand opera stars are beset with offers for writings, and the majority are quite content to welcome the added publicity resulting from literary endeavor, while the receipt of a substantial check is never offensive. These pets of the public are nowadays earning so much money from their phonograph records that the advent of a new source of income is hailed as a matter of course.

Even the great Caruso is not immune in this respect, and, while as yet no volumes have evolved from his pen, the illustrious tenor is wont to write for the magazines and for the syndicate periodicals, for which he receives ample compensation. Caruso, it will be

recalled, had to abandon his activities at the opera house the last half of the last two seasons, and undoubtedly he was consoled for this catastrophe by the knowledge that his income from the phonograph is almost as large as that from his singing on the opera house stage. It is known that Caruso was offered fifty cents a word for an article on "How to Preserve the Voice."

Luisa Tetrazzini is a contributor to several magazines and to many newspapers. The diva's prosperity, while almost without parallel, is of quite recent date. Five years ago she was singing at "The Tivoli" in San Francisco.

It is only in the last five years that theatrical managers have written their reminiscences. At an earlier period only a Barnum was regarded as a compelling subject by the publishers, but all this is changed now. The present writer issued his first volume in 1909, and the result from this work was such that each year since has seen another volume appear. In the last three years the writer has contributed 246 articles, ranging from 800 to 9,000 words each, to 62 different magazines and trade issues, and since then Daniel Frohmann, Mr. B. Leavitt, and Marcus Mayer have issued or are to issue works dealing with their own careers.

The modern publisher, however, should realize that there are lots of good "fish in the sea" and that the next five years should witness the advent of many writers from the field of the theatre.

After all, this should not be regarded as extraordinary. Stage folk as a rule are of an intellectual mould and surely the environment of the player and the musician is such, that their observations and impres-

sions must necessarily prove interesting, particularly when accompanied by an intimate style, and this is rarely lacking when the Thespian or the musical celebrity becomes reminiscent.

F. T. Montgomery is a name to conjure with in the South. Here we have the representative type of showman that cinematography has produced. There are not many theatrical managers whose life achievements have produced the material results accomplished in the meteoric rise of this pioneer in the moving picture industry. In this instance it has not been so much what has been achieved as how he became wealthy and potent.

In the early days of the industry Mr. Montgomery exhibited moving pictures in halls and under canvas. He prospered from the outset and four years ago he opened his first little theatre in a store in Fort Worth, Texas; this was the first enterprise of the kind in the South. After this Memphis was added, and it was here that Mr. Montgomery began his campaign on a principle that has been strictly adhered to ever since; that principle is to present in newly erected theatres of unsurpassed beauty and equipment, the highest grade of photo-plays, at prices within the reach of all. These theatres, in fact, were in every way equal to the best legitimate theatres in the country, and they were conducted throughout in a manner that always brought a tremendous public response; a patronage once won, never was lost.

To-day Mr. Montgomery is the president of a com-

pany that owns six theatres patronized by the elite of each city in which they are located. The methods of Mr. Montgomery have been so compelling that he is constantly offered inducements to extend his circuit, and his advent in the East is looked for in due course.

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An important figure in the film industry, whose influence has extended into other fields, is found in the person of Robert W. Kiewert, of the firm of Charles Kiewert and Company, of Milwaukee, who, having made a study of carbon conditions for many years, affiliated himself with the great Berlin house, Gebrueder Siemens & Co., the largest carbon factory in the world.

It was this same Mr. Kiewert who suggested to Herr Viertel, of Berlin (the technical director of Siemens & Co.), the new bio carbon, and the same was developed as a result of Mr. Kiewert's operations. No one needs to be told what these bio carbons have meant in the progress of the moving picture, and once more we are confronted with evidence of the part played in this progress by the newcomers who have so often improved on the originators.

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Canada has come forth in the last year as a musical centre of decided importance. Montreal and Toronto always were cities where a public response would be assured to any impresario and these cities were invariably included in the itinerary of the largest and most expensive organizations, but the most optimistic never hoped that such an achievement as has been

recorded for the first attempt to give Canada a permanent grand opera company would be possible.

Two years ago, Ernest Jeanotte, an impresario possessing intimate knowledge of everything pertaining to music and musicians, and a French-Canadian gentleman of Montreal, took it into his head to try and do for his native city that which has been possible in no other city of its size in America. His idea was that if New Orleans could support grand opera for half a century, Montreal surely ought to have at least an opportunity. In this idea he was encouraged by Mr. Frank Meighan, a clubman of distinction and a patron of music in every form. Mr. Meighan was the one to provide the sinews of war, displaying an amazing intrepidity when we consider how precarious such an undertaking was regarded. But these two gentlemen, filled with enthusiasm and sincerity of purpose, began to do things in so earnest a manner that the interest of music lovers of the entire Dominion of Canada was aroused.

The results of the first year of the enterprise more than justified the courage and herculean effort of the originators, while the season of 1911-12 has been extended to a term never before accomplished in any American city of double the size of Montreal.

Canada has other impresarios in its midst. L. M. Ruben, long associated with Maurice Grau, and the pioneer of musical booking bureaus in this country, is now the manager of Windsor Hall in Montreal. Mr. Ruben's presence in the Canadian city undoubtedly was the reason for the visit there of the Metropolitan Opera House Company in the Spring of 1911, but despite the excellent local management of Mr. Ruben,

the engagement was not a great success financially, and in this connection the superior performances given by the Montreal Opera Company during the Winter came in for much discussion, with the opinion prevalent that Mr. Jeanotte had demonstrated his ability to present grand opera so satisfactorily that it is doubtful if the public will require any visits from outside organizations.

Dr. Charles Harris has been an important factor in the musical history of Çanada for more than twenty years. Here again have we the musician combined with the impresario to such an extent that Dr. Harris' influence has brought about musical conditions throughout the dominion such as characterize the most artistic of Latin countries. Practically all of the great musical organizations, bands and great soloists who have achieved fame in Great Britain in the last two decades have been brought to Canada by this director. Dr. Harris is himself a composer as well as conductor, while his ability as an organizer of large choral bodies is equaled only by his capacity for training them. Naturally, then, it was not surprising that when the famous Sheffield Choir elected to visit Canada and the United States, Dr. Harris would be selected to direct the tourney which broke all records for receipts and enthusiasm.

The late Stewart Houston was another potent figure in Canada's musical history. This gentleman came into the limelight through the erection of the handsome Massey Hall in Toronto, and it was with the advent of this superb edifice and its competent director, that Canada began to be reckoned with on the musical map. Every great musical celebrity is booked for this hall

at least once a season, when available, and so large have been the returns that Mr. Houston was invariably asked to direct the entire Canadian tours of the majority of the greatest musical attractions visiting Toronto.

Outside of music, Canada is progressing in splendid proportions in other phases of the stage. The leading manager of regular theatres in the dominion is Ambrose J. Small, a man who has come to his present exalted status by right of actual conquest. Mr. Small had been a theatrical business man before he came to Toronto to act as business manager of one of the many theatres he to-day controls. He worked hard and was content not to shift about from one achievement to another. The result was that the man built up something worth while. To-day he controls practically eighty per cent. of the theatres of Canada, and he accomplished this solely through his superiority over his rivals. No influence was exerted in his behalf.

Small was just one of those men who had the foresight and intelligence to presume that by sticking to his post and building up a circuit, his power to dominate would become paramount. Such careers are always recorded by the writer, for in no other way can a better incentive be provided for the men who seek to enter the amusement calling.

Theatrical advertising of a display character has greatly declined in the last few years, and in modern times the tendency is to confine the expenditure to the public press. Undoubtedly this state of affairs is

due to the inability of the amusement caterer to cope with the large mercantile and industrial concerns who have come forth in the last five years, absorbing the billboards all over the country until the theatre no longer conspicuously figures in outdoor billing.

The ingenuity shown by the men who have charge of the publicity of large corporations, has been such that the showman no longer stands supreme as in the days of Barnum, Haverly and men of their period of activity. It is an actual fact that J. M. Munyon in the advertising of his medical preparations, has made his impress less from great expenditure than from confining his publicity along distinct and exclusive lines. It is in this respect that the theatrical advertiser has been amiss. Varying his announcements and failing to typify them so that "he who runs may read," whereas the spectacle of the Munyon portrait, with the hand raised in a warning attitude, has been on view for decades.

It is doubtful if any theatrical man ever evolved a feature in advertising to compare with the Victor Company's projection of "His Master's Voice." Unquestionably this is the most striking and unique display of a trade mark ever exhibited in any form. though the Columbia Phonograph Company have shown that they, too, are not wanting in ingenuity, for their standard advertising of two ordinary music notes is almost as well known and understood as that of their competitor.

But the theatrical man is yet potent in his way, though less given to activity through lack of incentive. One of the best standard catchlines ever perpetrated was wasted on a poor vehicle by Maurice

Campbell, who, in an endeavor to attract attention to a stupid as well as suggestive farce, used the line, "Take your wife, she's human, too."

Mark Luescher, however, used a method to advertise his first offerings as a manager, that was both effective and refined. His mode of procedure was to reproduce in his advertisements the expressions of prominent persons who had approved of "The Spring Maid" and "Miss Fix It." He also changed these advertisements every day. The idea was not new, but none had ever practiced it so persistently and so effectively.

The catchline used to advertise George Cohan's great success, "Get-Rich-Quick Wallingford," could not easily have been bettered. This was as follows:

"There's one born every minute," and surely in view of the character of the farce, the line was most appropriate.

No theatrical production ever had a catchline to compare with the one used by John T. Raymond, when appearing in Mark Twain's "The Gilded Age." In this instance the line used was an expression from the play, viz: "There's millions in it." This was so effective that the title of the play was practically discarded, being gradually shifted to the catch phrase as above.

The scenic artist has gradually arrived at his goal. The day when the names of the gentlemen responsible for the scenic establishment of great productions were inconspicuous on theatre programmes has passed. We may have to wait some time yet for the spectacle of the scenic artist being called before the curtain on first nights to become a custom, but Arthur Voetglin,

whose artistry with the brush makes the Hippodrome offerings what they are, has been featured by the Messrs. Shubert in a manner equal to the author, and this is as it should be; though it is greatly to be doubted that the critics of the metropolitan press will consent to pay homage to the achievements of the technical staff of the theatre.

George C. Tyler, with that sense of fairness that has characterized his successful career as a manager, has lifted the name of Edward Morange into the limelight. Mr. Tyler took this well-known scenic artist of the firm of Gates and Morange to the Orient with him, where they were joined by the author, Robert Hichens. And thus the superb pictorial investiture of "The Garden of Allah" was conceived.

Such artists as Messrs. Voetglin and Morange, however, are merely the fortunate ones. Perhaps the most active of American scene painters is John R. Young, who for many years has supplied productions with their scenery. His studio is the largest in America. The writer, in a desire to become enlightened on the progress in this industry, paid Mr. Young a visit. I asked him why it was that managers neglected the scenic phase of stage presentations, and this is what Mr. Young said:

"For some unaccountable reason managers wait till the last few days before a production before they order their scenery. In one production very recently the cost of the scenic outfit was a matter of very serious consideration, yet the manager willingly paid more money for a mat (which was to represent grass and covered the entire stage) than the entire cost of painting the three scenes."

I then asked Mr. Young if he thought that pantomime would be revived in the near future.

"Yes, I think the time is near when we will not only have pantomime but a veritable renaissance, but the scenery will not be painted on red, white and blue tin foil, as of old. Instead, we will have the greatest artists of the brush together with our modern modellers. These men, with our present expert property men, could combine to evolve a pantomime such as would attract audiences to a theatre as large as the Metropolitan Opera House for two years.

"In order to have ready for use at a moment's notice photographs of every part of the world," continued Mr. Young, "I have sent our counsel abroad funds in large amounts asking them to have a photographer specially 'take' picturesque places until I now have thirty-eight thousand in my studio. Thus I am enabled to have my scenery composed to suit the action of the play."

Mr. Young paid a tribute to the late Jacob Litt that should be of interest and is given here in the artist's own words.

"Jacob Litt always gave a carte blanche order for scenes, asking for the very best that could be painted, but if any breakaways were to take place in the scene such as a falling bridge carrying a man or woman with it, he always demanded that I be the first one to try it. This naturally had the tendency to make me arrange a safe fall. This method was adopted by the great Salvini at Wallack's old theatre when he produced 'Samson' and the breaking away of the temple as he pushed aside the great stone columns, causing

the entire building to collapse, was rather a trying test of my nerves."

In the last volume, the writer was emboldened to prophesy the advent of opera in English, which for nearly twenty years has been relegated to oblivion, save for the operations of Henry W. Savage and the Messrs. Aborn. The year has seen a really noteworthy progress, for not only have we had three American grand operas presented in as many opera houses but the Messrs. Aborn have immeasurably raised the level of their efforts. Milton Aborn has not waited for any renaissance to come. He has gone on year after year, and for the last few years has been the only impresario with the courage to present opera in English at all. The past year has indeed been a notable one for the Aborn enterprises. Six complete grand opera organizations in as many cities was the inspiring spectacle on view throughout the Summer of 1911. Mr. Aborn has secured not only the highest grade opera houses such as the Boston Opera House and Brooklyn Academy of Music, but his repertoire has embraced such works as "Thais," "Madam Butterfly," "Les Contes D'Hoffmann," "La Boheme" and "Aida." These have been rendered with competent casts, augmented by chorus and orchestra, and available to the public at a scale of prices a shade lower than the regular charge for ordinary attractions.

Surely opera in English is given a greater impetus by such efforts, practical and convincing as they are, than by the sudden interest of "opera clubs" whose

members have to a great extent heretofore, been openly opposed to opera in the vernacular. The Aborns will probably be presenting the greatest works and novelties as they develop abroad and at the Metropolitan Opera House long after these "public-spirited reformers" have been relegated to oblivion.

Opera in English does not mean merely American grand opera, and it would be a great injustice to a worthy line of endeavor to shoulder it with such a burden, for while it is not to be doubted that this country will provide composers and librettists galore, grand opera in English must always be cosmopolitan in its resources to draw from. No one recognizes this more than that intrepid but discerning impresario, Henry W. Savage, whose production in English of the Puccini opera, "The Girl of the Golden West," is an illustration. Mr. Savage believes that our opera houses must eventually cater to the masses and that grand opera cannot become a strictly musical institution until it ceases to be a social fad.

Even if the three operas by native writers and composers presented in the Spring of 1911, were not to prove enduring, nothing will be proved as to the tenability of opera in English; but such works as "Natoma," "The Sacrifice" and "Twilight" represent but one phase of the whole scheme and yet the first of these, the only one to be rendered in the Metropolitan Opera House, up to this writing, had three representations within as many weeks, and each drew a capacity audience without being included in the regular subscription series.

The public press has devoted pages to the subject of grand opera in English in the last year. This is

CHRISTIE MacDONALD

HAZEL DAWN

MARGARET W. LAWRENCE

BESSIE McCOY

Stage Favorites of This Period

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UNIVERSITY OF CALIFORNIA
LOS ANGELES

indeed a concession, and the outcome of the contest inaugurated by the public-spirited directorate of the Metropolitan Opera House will greatly add to the enthusiasm of the moment, for in this instance the opera selected by the judges, "Mona," has been collaborated in by two gentlemen recognized all over the world for their accomplishments. The score of this work is by Horatio W. Parker, of Yale University, and a composer of great distinction. Moreover he is a great enthusiast on the subject of national opera, and has been an active factor in the present movement for furthering the efforts of American composers. The libretto is the work of Bryan Hooker, long a colleague of Mr. Parker at Yale, and the combination is regarded as one of great promise. Heretofore the trouble with native opera has been the lack of good librettos; therefore, it is fortunate that the judges in this contest selected a work already collaborated on and ready for the preparatory stage.

Unquestionably other operas in this contest will be found worthy of production besides the winning score. Herr Dippel has already announced that opera in English will form a vital part in the plans of the Chicago Opera Company in the future, and it is this impresario's intention to present Wagner's operas, including the Trilogy, in the language of our nation. The Messrs. Aborn are to add to their already extensive repertoire, "Samson and Delilah," "Pelleas and Melisande," "The Juggler of Notre Dame," and "Koenigs Kinder," while such already accepted composers as Arthur Nevin, Frederick Converse and Victor Herbert will be heard from with new works.

Since the above was written, "Mona," the prize

opera by Messrs. Parker and Hooker, has been presented four times at the Metropolitan Opera House, and has indicated a marked advance in the opera-in-English movement.

The New Theatre, in another year, will revert to the founders, who have temporarily leased the magnificent playhouse to George Tyler. The plans call for an operatic scheme in the season of 1913-14, with a view to relieving the congestion at the Metropolitan Opera House, though Mr. Otto H. Kahn has stated that if the inclusion of opera in English at the latter institution does not work well, a separate opera house will be erected for the purpose; hence it is not unlikely that the New Theatre may become ultimately the permanent home of opera in English.

The question of the ultimate fate of the Manhattan Opera House looms up here and becomes an interesting subject. Oscar Hammerstein, by reason of his withdrawal from grand opera direction in this country for a period of ten years, has found this superb establishment a difficult proposition. Within a year he has tried three different grades of stage offerings. First he presented opera comique, or rather light opera, and his production of M. Ganne's "Hans the Flute Player," established a new era in this country, but the box office results were disappointing and the intrepid Oscar was reluctantly forced to make a music hall of his favorite opera house. The public response was again nil, and toward the end of the season of 1910-11 the Manhattan became a combination theatre, operated by the Messrs. Shubert on lines similar to those prevailing at the Grand Opera House for many years.

Mr. Hammerstein himself has found an outlet for his unparalleled energy in London, where in November, 1911, he inaugurated an opera house erected by himself, a season of grand opera along lines similar to those which characterized his tenancy of the Manhattan Opera House. Before sailing for England the impresario cherished a hope to which he gave apt expression, to the effect that he expected to return to New York and give grand opera again "one of these days," which means that he hopes to compromise with the directors of the Metropolitan Opera House who paid him about one million dollars to refrain from competing with them for ten years.

Such a compromise ought not to be deemed impossible for, aside from the rivalry existing between the two opera houses when pitted against each other, there is no gainsaying but that Oscar Hammerstein provided the directors of the older opera house with much needed incentive, and this has been wholly lacking since his departure from the scene. New York with its five million souls and a tremendous suburban population can support more than one opera house, and if there are to be two or even three, then indeed would it be a pity if the most worthy impresario of this generation must needs absent himself from the environment he so gracefully adorned. However, Oscar is always making "deals" and his ambition is only equalled by his patriotism; therefore, if Oscar prospers in London, he will surely want to come back here and show his countrymen the kind of opera he conjured the English with; whereas, if he fails—a remote possibility—he will probably be compelled to find a way to resume his career in this country.

Writing on the subject of prophecies, those uttered in the previous volume have been quite generally fulfilled, particularly that which had to do with the subject of theatre ticket speculation. At the time of issue of the last volume the ticket speculator was the source of continuous complaint, and the men in this industry became so persistent and annoying to theatre patrons that such a law as is now placed on the statute books was simply inevitable.

At that time the writer predicted that the English library system would have vogue in this country in due course, and this is now true, though the methods of operation are not quite the same. Still the sustaining feature of both is the opening of ticket offices in popular thoroughfares and the creation of a clientele by giving credit accommodation for seats purchased.

This policy of paying a premium for theatre tickets, at the same time securing choice seats and paying for same at the end of each month has appealed to thousands of playgoers, and proves once more that the opera and play-loving patrons will not stand in line for hours to avoid payment of a premium.

The truth of the matter is that less than twenty per cent. of the seats sold for our playhouses are disposed of at the box offices. In fact, about fifty per cent. are purchased at either Tyson's, Rullman's, McBride's and Alexander's, and a goodly portion of the other thirty per cent. get their reservations from the New York Ticket Library in West Forty-second Street, with a downtown branch. These "libraries" are conducted by Leon Levy, the first to establish the English system.

CHAPTER XIII

Out in Seattle one man has been plotting and planning behind a desk, when it is not his province to make his presence felt in a half-dozen other large centres, where his interests are quite as large as in the city where he makes the headquarters for the vast institution known as the Sullivan & Considine circuit of vaudeville theatres.

Mr. Considine began in a small way less than a decade ago, but he quickly found out that he had embraced a prolific field and his pioneer work has left its impress in nearly every city west of Cincinnati, while the expansion has now become so pronounced that it does not require any very great wrench of the imagination to assume that the Sullivan & Considine circuit is due to become the most extensive chain of theatres operated by one management.

Like the Orpheum circuit, the majority of the theatres are owned outright by these two magnates who, from starting right and carrying out a well defined campaign, have in the short space of ten years created a tremendous enterprise, capitalized in the millions, and the earning capacity of which is perhaps the largest of any theatrical concern in this country.

The theatres built by Sullivan & Considine, even at the outset, were far superior in construction and beauty to those previously in use in the cities selected and this has had a vital effect on the patronage, for

the policy of the firm has always been to present to its enormous public, a high grade performance at low prices in theatres of unsurpassed beauty and erected along the most advanced lines of modern architecture.

Mr. Considine is of all things a hard worker. He is in every one of his theatres at least twice a year, and he personally looks after the newer theatres until they reach the developed stage, where their future success is beyond all doubt.

Despite the low prices for seats in these playhouses, the programmes are really extraordinary, and to me it is simply amazing that in the cities where the Orpheum circuit operate at higher prices, the two do not conflict; for it is no reflection on the latter to observe that the difference in the programmes is not so much one of merit as in the number of acts presented, and even in this respect, there is a gradual broadening until the public patronage reaches a capacity basis, which is surely maintained.

These theatres are open fifty-two weeks a year. The receipts do not vary from week to week to any extent. Every day is a holiday, as far as the box office records go, and the only difference between Sunday and Monday patronage is due to an extra performance to accommodate the crowds. Since Mr. Considine achieved this remarkable success in the West, others have followed, but the discipline that characterizes the conduct of the older concern is lacking in these, and none have the prestige with the public or the profession that has always stamped the firm of Sullivan & Considine.

The New York offices of this great vaudeville enterprise are constantly being enlarged to meet the increased demands, and these are in charge of Christo-

pher O. Brown, who is a veritable encyclopedia on the value of acts. Mr. Brown came to New York five years ago to reorganize the system in vogue in these offices, and he certainly did create an upheaval. Such men as Mr. Brown represent the rising generation in the business department of the theatre at its best. His courtesy to the player is worthy of mention also.

Elsewhere in the present volume the author has dwelt on the part played in stage offerings by the technical staff of a theatre, and these impressions may be emphasized in any effort to explain the vast development in the film industry. Success of the most pronounced kind did not come to the motion picture at the outset. The newcomers into the field of the silent drama have solved the truly great problems, and of these none have achieved more than Josef H. Hallberg, who has prospered because he has mastered every phase of the philosophy and technique of the photo-play, as well as the equipment of the thousands of theatres where this type of entertainment holds forth. In 1904 Mr. Hallberg came into great prominence in the motion picture field as a result of the vogue of his own invention, an automatic electric economizer to be used in place of rheostats for the control of various arc lamps in projection.

The saving in operation has been so great that many imitations have resulted, but as in the case of all pioneer service, Mr. Hallberg alone has prospered.

One must investigate the workings of an institution such as the house of Hallberg is in order to form a concrete idea of the enormous business conducted within its four walls, and when it is stated that this electrical expert has installed the equipment of

nearly all of the larger chains of motion picture theatres, such as Keith and Proctor's, Wilmer and Vincent's, F. T. Montgomery and their kind, some idea of Mr. Hallberg's standing in the film world may be formed. Here we have a man who, although his own inventions have "blazed the trail" for others, his business policy is such that he is always ready to provide the apparatus of competitive inventors. This is so generally known among exhibitors that the majority of them turn over their theatres for entire equipment to him, while manufacturers of the highest grade are content to have Mr. Hallberg represent them practically exclusively.

At last there is everything to indicate that after a half century's reign without a rival appearing on the horizon, the mantle of Adelina Patti, queen of song, is about to fall upon Luisa Tetrazzini.

This statement is not made carelessly—for the problem as to whether a new diva would come in this generation has been too serious to trifle with. It must be understood that Patti was as unique an institution as this country has ever possessed. The qualities she conjured with were assets no other singer of her time could boast of, and "a new Patti" has to achieve certain records, such as the following:

"Adelina Patti for a quarter of a century never had less than $4,000 a night, and was paid as high as $5,000 a night."

J. H. HALLBERG
Inventor of Moving Picture Apparatus

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"Patti is the only singer who could draw an audience representing $10,000 or more at the box office by the sheer potency of her name—and this, too, in concert."

No artist—not even Caruso—has ever approached the Patti record. Caruso is paid $2,000 a night. He can draw a $10,000 house in opera, but not in concert. Patti drew $15,000 in opera, whereas the great tenor could not be relied on to draw $10,000 in concert. Paderewski has drawn $6,000 often, giving alone the entire programme, and he has earned as high as $3,000 on a single appearance, but his average has been much less than this, so that on the male side the diva has had nothing to fear in the way of a rival.

Melba has been paid as high as $2,500 a night. She has drawn houses averaging from $5,000 to $8,000. She could not command $5, $6 and $7 for seats as Patti did, and no singer of either sex ever could attract the public at these prices for concert.

Emma Calve was paid $1,750 a night in her zenith. She was a tremendous drawing card as "Carmen," and could draw a $10,000 house with this opera, but in concert she could not approach Patti in any way.

A few years ago the writer was in San Francisco. At the time there was much ado about an Italian singer with a remarkable coloratura voice who was holding sway at the Tivoli—a popular resort not far removed from a beer garden. Here sang four times a week Luisa Tetrazzini. A good seat was to be had for 50 cents, but the prices were afterward raised—for it became necessary for the management to pay the new diva an increased honorarium. Instead of $350 a week, that sum a night was allotted to the song bird,

who created such a furore in San Francisco that the managers were quick to adjust the financial considerations.

The writer after having sat spellbound during the remarkable singing of Tetrazzini, wrote to New York of his impressions, and these reports reached the Metropolitan Opera House, where a brother of the writer was in the last year of his consulship of that establishment.

It became, however, the province of Tetrazzini to go to London, where, at Covent Garden, she registered so sensational a "hit" that she became the vogue there, outshining even Melba in the records she achieved. The new diva had now reached a status wherein her nightly honorarium was listed in four figures. Moreover, she drew audiences in grand opera as large as any singer in the history of Covent Garden.

Both of the New York opera houses were now in competition for her services, but Oscar Hammerstein was the fortunate impresario to secure a contract with her. For three years Tetrazzini appeared at the Manhattan Opera House, rarely facing an empty seat. The receipts at the box office when she sang were more often in excess of $10,000 than below that sum, and excepting Caruso, no other singer or combination of singers could attract such audiences to an opera house.

Patti's records, however, as queen of song, were yet safe. No one could command the amount of compensation she received—no singer could command the prices at the box office charged for her appearances—and none could draw either in concert or in opera the gross receipts recorded whenever and wherever

she would sing. But it was on her last concert tour that the new diva showed that she possesses the qualities which made Patti supreme. Tetrazzini has drawn $10,000 audiences to concerts. She has been able to command prices at the box office for seats a shade higher than any other singer except Patti, and is being paid more for her singing by her present manager than has ever been granted to any artist in the realm of music, Patti alone excepted.

Tetrazzini is now carrying everything before her; the same excitement in the cities she appears in, so vividly recall Patti's furore that the newcomer is being hailed everywhere as "the new diva." The spectacle of hundreds of persons standing in line for hours in all sorts of weather, so common in the famous Patti tours, is again on view in nearly every city visited by the younger singer.

Tetrazzini also possesses the quality of coquetry—one of Patti's greatest assets—and the same scenes after the concerts, at the footlights and at the stage door, when Patti was wont to "jolly" her auditors, are being played over again. The new diva sings practically the same arias and uses the same compelling numbers for her encores that Patti did—thus, while Patti's achievements were such that perhaps no singer can hope to wholly approach, there is every indication that Luisa Tetrazzini will be generally regarded as her successor, with every probability that her vogue will continue to increase until she becomes the absolute "Queen of Song," if indeed that title is not justly hers by right of present achievements.

The firm of Rowland & Clifford is unique, in that it has passed through a renaissance period within the last two years. The two have been together for a number of seasons, have done many plays—some good, some lacking that appeal which all managers strive to attain, but through it all have preserved one absolute rule from which there was no deviation, viz: nothing in any way suggestive, nor that could by any stretch of the imagination be twisted into a double meaning, was tolerated or even considered for a moment in any of their productions.

About three years ago they dissolved. There was no friction, no discord. Both felt the need of a fresh outlook. Mr. Clifford devoted his efforts to the National Theatre, a new playhouse that he had built on the south side, and Mr. Rowland managed several road attractions, both looking for something new, the somewhat different play, one that would set a new pace, a new mark, and at the same time, would lift the dramatic standard.

At last it came, just as it always must come to any man who is willing to take the time, the patience and the trouble. I refer, of course, to "The Rosary."

With this play the firm have broken new ground, and have set a new standard. This season there are seven companies playing this piece, which so far as I know is the world's record for separate organizations playing the same play. This season Rowland & Clifford are presenting Mr. David Lewis in a farce "Don't Lie to Your Wife."

As a companion play to "The Rosary," this firm produced this season another drama by the same author, Edward E. Rose. It is called "Rock Of Ages," and

deals with certain evils of our modern life and its environment. They also have a company playing Mr. Hartley Manners' comedy, "The House Next Door." Wm. V. Mong, an actor yet unknown, but one that must be reckoned with, is playing the leading part.

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Commercial records, if investigated, would show that possibly no other commercial concern is conducted along the lines of distribution followed by the Motion Picture Sales Company. To this concern has been given the exclusive agencies for the products of all the independent manufacturers and importers regularly releasing moving picture films in the country at the time of the Sales Company's reorganization in Chicago in May, 1910.

The Sales Company was conceived by Charles O. Baumann and Ad Kessel and organized by them, Carl Laemmle and Edwin Thanhouser, at a time when they, P. A. Powers and David Horsley were the only independent manufacturers in this country, prepared to release regularly each week. Its history, dating from December, 1909, and January, 1910, would record simply a series of "labor pains" leading up to the Chicago event of May 7, 1910, when a lusty youngster was presented to the waiting independent film world, to show it the only way films could be successfully made and marketed outside the trust coterie. This child had the advantage of possessing all the experience gathered in the unsuccessful attempts of individuals to corner the independent supply, consisting, up to that time, mostly of European products. Coming as he did from the brains of Baumann, Laemmle, Kessel, Swanson, Miles, Powers and Steiner, he knew

moving picture history all through the wildcat days. He brought with him, as from a past incarnation, memories of the days when all would dupe anything worth duping, and few films indeed were passed over in those days as being unworthy of that now thoroughly condemned craftsmanship. He saw again the day when the biograph with their large stock of unwieldy, wide films, were beset by the exhibitors for the standard size film, and to meet the demand, they reduced by a reprinting process their wide films to the standard sizes, losing so much in the process as to render results that would be considered nowadays as junk, but which were then gobbled up by the hundred thousand feet at ten to twelve cents per foot.

The Sales Company is an agency organized with capital outside and distinct from all manufacturing interests and is distributing and willing to distribute the product of any independent manufacturer or importer on a commission basis so far as they consider the requirements of the market demand. By its system of collections on films distributed by it, and the prompt payment to the independent manufacturers for their products, the Sales Company has enabled the manufacturers to consistently and steadily improve their output. If any of the manufacturers now distributing through the Sales Company at the present time are not making films of a sufficiently high standard, it is not due to the fact that they are not trying nor to the fact that they are not putting sufficient money in their equipment and negatives.

With the assistance rendered by the Sales Company the independent manufacturers found their orders growing week after week. In fact, the Sales Com-

pany record shows an uninterrupted weekly increase in sales. With the orders pouring in the manufacturers were brought to realize that they were destined to receive better returns on their investments than they had anticipated in so short a time, and with the true spirit of game men they declined to declare dividends, but fired their profits back into their business. Big plants were started and every dollar obtained was turned into improvement of film quality. They have vied with one another in getting stock companies of performers, laboratory staffs and new mechanical equipment. They are paying big prices for men with records of efficiency, and the picture loving public have felt the new force and are everywhere clamorous for the independent products handled by the Sales Company. The exchanges, discovering themselves backed up by real earnest effort, have gone after trade with double energy, and exhibitors, quick to observe the new possibilities, have broken away from their former sources of supply and hundreds of houses have been reopened with independent films that were compelled to close on account of their inability to secure a non-competitive programme.

There are more and better places of exhibition in this country now than ever, and all due to the efforts of the independent manufacturers backed up by the untiring efforts of their agents, the Motion Picture Distributing and Sales Company.

In viewing the ruins of the great Roman Coliseum a student in matters theatrical is apt to be interested

in the matter of handling and seating such a vast assemblage of people that must have gathered within the walls of that colossal structure and the several amphitheatres in Antioch and other provinces of imperial Rome at the beginning of the Christian era. That tickets of admission were in vogue we know by the terra cotta tickets taken from the ruins of Pompeii and Herculaneum, and now in the Royal Museum at Naples. Recent archaeological excavations have unearthed tablets of admission of far remoter epochs, showing conclusively that in the earlier ages of the world the ticket had its place.

However fascinating and interesting this feature of the subject may be, it is the evolution of the present day theatrical coupon ticket that we are to trace. In Colonial and Revolutionary days the tickets in use were either written or printed on indifferent paper, and if used for reserved seat purposes the seat number was marked in ink or pencil. Indeed, the crude hand numbering continued until twenty years ago in some of the smaller towns in the country, and is still in use in sparsely settled sections. This archaic system is in use in many of the theatres in the large cities of Europe at the present time. There was comparatively little advance or improvement in reserved seat coupon tickets until after the Civil War. They were printed with a somewhat insignificant date line and had no distinctive features to readily distinguish one date from another.

About 1870, when the country was taking new breath to begin those gigantic strides that have placed it in the first row, a remarkable revival was taking place in amusements, and with increased population

due in part to emigrants who brought inherited tastes for dramatic and musical entertainment, the attendance at theatres largely increased, and the necessity for quickly handling the large audiences created a demand for a better ticket.

In the development of the present day reserved seat coupon ticket, the improvement began by changing the color of the tickets daily, followed by a greater advance in the consecutive numbering of the performances. The quality of the ticket improved in texture and coloring as the years went by, while the seat numbering became larger and clearer. In this progressive improvement three men stand out as pioneers—the late A. H. Seer, of New York; W. E. Hering, of Philadelphia, and E. A. Henkle, of Washington. After the death of Mr. Seer the other two gentlemen joined forces, and out of their combined energy and inventive genius was created the Globe Ticket Company, the largest establishment producing theatrical and amusement tickets in this country and possibly in the whole world.

In 1886 John B. Porter obtained a patent for a ticket with a seat number on both ends and about the same time W. E. Hering secured a patent for a ticket printed and numbered on both sides.

Finally a ticket was evolved which is in use in the metropolitan theatres to-day, in which the date and seat number are clear and bold, conveying alike to purchaser, treasurer and usher at a glance all that each is required to know.

Time and costly experience demonstrated the necessity for protection to the management against the objectionable element that is bound to come with a

heterogeneous population, and also against the wiles of the ticket speculator and scalper. To cover this ground some of the leaders of the New York bar have brought their legal acumen and knowledge to frame a contract that would make it possible for the management to exercise the privilege of protecting his interests and the comfort of his patrons. The up-to-date coupon ticket in all large cities and nearly everywhere in the South contains a clause to accomplish this end, so that the purchaser now buys a privilege subject to certain contractual limitations.

In a previous writing I ventured to prophesy that the day was not far off when the incongruous "explanations," as amplified in the transcription on the screen of letters and telegrams for the purpose of clarifying in the spectator's mind the plot of the photo-play, would be rendered unnecessary, and that progress and science would combine to offer a more worthy substitute, so that the verity of the portrayals would be emphasized.

Of course, this can be achieved to a great extent through an absolutely clear and concrete picture, and whether my suggestion had aught to do with it or not, the fact remains that in the film "Pygmalion and Galatea," the producer, Mr. P. A. Powers, exacted from the members of the cast a complete and literal utterance of the lines, with a result that left no doubt as to the success of the effort to "put over" the beautiful story of this great work. It is true that plays such as this one are tolerably familiar to the average play-

goer, but in the instance of which I write, the whole recital came to the audience much as a novelty, and the impression created was decidedly favorable.

While on this subject of clarity, I would like to pay a little tribute to the master mind whose province it is to stage the photoplays for the Thanhouser Company, particularly the film, "Not Guilty," in which the attention to detail raised the production almost to a state of art. Even in so seemingly insignificant a matter as the photographing of a newspaper on the screen to call attention to the confession of the real criminal, the verity of the whole was lifted almost to an actuality by a perfect reproduction of the New York Tribune. I was unable to discern in the few seconds the effect was on view, what means were taken to create the illusion, but it is just such perfection in detail that has given David Belasco his great fame, and it is indeed consoling to know that the producers of photoplays are aspiring to reach great heights in such matters.

In the film "The Other Man," the effort made by the Nestor Company's producer to achieve the effect of an actuality met with a result so convincing that the sacrificing of a great situation in the finale or climax, when the burglar is permitted to escape, surprised me; perhaps this was due to a desire not to give too much "meat" in one film, for in the last moment of the production, and in a single picture, four distinct surprises were revealed.

Some of the larger companies seem to be wholly lacking in prolific material; a resort to plays and operas familiar to the general public is a procedure, in my humble opinion, that threatens the very structure

on which the art of cinematography has had its foundation, for seventy-five per cent. of the success in this field has been due to the almost perfect emulation of actuality; hence, if conditions are such that the public is invited to witness plays and operas, the plots of which are known to them, it is evidence in plenty that the fictional phase of the latter will become a menace to the exhibitors in their contest with the theatre managers on a problem wherein they have heretofore won, and are still winning, by evolving productions replete with realism and apparent truth.

If one may not find material that is new, sufficient for the purposes, then why not resort to that which is "old enough to be new," plays like "Under the Gaslight," "Griffith Gaunt," "No Thoroughfare," "Led Astray," "Rose Michel," "Daniel Rochat," and a hundred others, lend themselves readily to the laws of cinematography. Moreover, they can be purchased for fifteen cents at Brentano's, and as evidence that a public is responsive to such works, one need only recall the Lyric Theatre and the crowds packing that playhouse night after night to see "The Lights o' London," just as they did a year previous to see "Jim the Penman" at the same house, and also to the Empire Theatre to see Robertson's old comedy, "Caste."

The public does not patronize the picture theatre because it is cheap—this is something I am certain about; the majority go to a picture theatre for the same reasons that I do, because the eye is appealed to, and because pantomime is the most potent of all the arts of entertaining.

Oh, ye producers! It is not for me to offer you advice, but if there be amongst you any that hold my

views in respect, I have just one suggestion to make at this time: in your quest for stage material compelling enough for film production, do not overlook the many splendid vehicles available to you in the fifteen-cent books. The public sidetracked inferior melodrama, and turned to the picture theatre for relief. If it is necessary to draw on the theatre for your ammunition, you can do so and still preserve the laws of realism and verity, but failure awaits him who endeavors to avail himself of fiction familiar to modern picture theatregoers. Nothing is surer than that the day a resort to this becomes necessary, that day will see the beginning of a decline in the vogue of the picture theatre itself.

Miss Felice Lyne (twenty-one years of age), was born in Missouri, as were also her parents, who are of English and French extraction. She was not an infant musical prodigy. She had a thorough course in instrumental music—piano—from the age of ten to sixteen. At about the age of fifteen she began to sing a few simple ballads, playing her own accompaniments. At the age of sixteen, after graduation from high school, she began voice culture, and had less than one year's instruction before going to Paris.

It was only hoped that she might develop into a great singer, but it was decided to send her to Mme. Marchesi. Her voice was small, but sympathetic, and she seemed to have an excellent conception of tones and harmony.

After trying her voice (in September, 1907), Mar-

chesi told her that she had every essential for a grand opera star.

During her second year in Paris she was offered several engagements, but this did not sway her in her purpose. She knew she was not ready, and was determined not to begin her career until she was fully prepared.

The third year in Paris she studied with Mons. L. d'Aubigne, a native American, and by the end of that period she was prepared to sing ten leading grand opera roles. She accepted an engagement with Mr. Hammerstein and returned to America in August, 1910, having been abroad just three years.

She sang last year as "Lisbeth" in "Hans the Flute Player," one month in the Manhattan Opera House, New York, and one month in Philadelphia.

She returned to Paris in April, 1911, to further prepare her roles for Mr. Hammerstein's London engagement. Her repertoire now consists of fifteen French and Italian grand opera roles. Her voice is coloratura and her small stature—weighing only one hundred pounds—especially adapts her for most of her casts.

The most remarkable feature of her success is the short time in which it was achieved. Her thorough knowledge of instrumental music, of the French and Italian languages, obtained before going abroad, her high order of intelligence, her great determination and stick-to-it-ativeness, and the constant care and counsel of her mother, have been very important factors in her success. Her London debut was the more sensational because of the favorable auspices under Mr. Hammerstein.

FELICE LYNE
Regarded as the Successor of Adelina Patti

To Mind
Anonymous

The writer has always contended that the advent of the motion picture has brought into the amusement world many business men possessing the true instinct of the showman, and their operations have been worthy of observation. I do not know the antecedents of P. A. Powers, who is the head and vital figure of the film manufacturing company bearing his name, but the few years that he has been conspicuous in picturedom, have been characterized by a display of energy, persistency and discernment, such as is rarely recorded in the career of a managerial figure in any branch of the field of public entertaining.

Here we have a man who has reached his goal in the face of obstacles, such as are encountered and survived by few of his colleagues. It may be that I am wrong in the impression that Mr. Powers is the pioneer to whom credit belongs for the evolution of the photo play, but it is surely true that "Powers' Picture Plays" were among the first portrayals on the screen for which players from the speaking stage were utilized, and at the very outset the productions were notable for a plethora of youthful players, gifted with a talent for pantomime, in itself a great artistic achievement, while the photography was distinguished for its clarity in a primitive period of the development of this important phase of the progress in film production. The "flicker" was wholly absent from Powers' picture plays from the day I was first enabled to observe them.

It was this same Mr. Powers who inaugurated the movement in this country wherein the stars or celebrities of the stage were induced to enter the film world. The first player of this class secured was Nat C. Wills,

a comedian who has earned as high as one thousand dollars a week on the vaudeville stage, while Fred Walton, the next to succumb to the lure of the camera man, is perhaps the best exponent of pantomime since the days of George L. Fox. By inducing Mildred Holland to pose before the camera in a condensation of the play that made her famous, Mr. Powers again established a precedent that has had the greatest significance. The next year will witness the resultant effect in that the movement will be similar to that which took place in vaudeville, when the stars of the regular stage embraced the newer calling.

The Rex Film Company is an institution by itself in that it stands alone in its unique policy of presenting photo-plays wholly different in scope and character from those offered by its competitors. There is that "something" about a Rex offering to easily distinguish it from all others. In nearly every playlet evolved by Rex a strong moral lesson is taught, while the stories are always gripping, the effort to emphasize the verity of the portrayals serves to create the illusion of an actuality. This is so true that despite the many changes recorded in the producing staffs of film manufacturers, Mr. Edwin S. Porter, the producer of Rex film, has remained immune from temptation to change his environment which accounts for the distinctly high-grade quality of the Rex output, a quality, too, that is no way suggestive of emulation, nor does it lend itself to it.

To this day, when film production is practically at

its zenith, the writer cannot recall any photo-play, presented here or abroad, that possessed the merit of Mr. Porter's "Called Back." The recital of this gripping rural tale, portrayed by only three of Rex's players, was of that character one is wont to look to a Belasco for, and it is doubtful if that wizard of stagecraft himself could have added to the verity or created with better effect the illusion here sought and achieved. "Called Back" was one of Rex's earliest efforts, but that the triumph was not a fleeting one is evidenced in the sensation the film created in London, when the Rex Company began its English campaign in 1911.

The Republic Film Company entered the field in November, 1911, and quickly became a factor, a result to be expected, when one considers that the leading figure of this modern organization is Herbert Miles, one of the pioneers of the film industry. The Miles Brothers in the East and on the Pacific Coast (where they are still active factors) were the first to encourage the filming of great events, and much of the success that has characterized the early career of the Motion Picture Sales Company is generally credited to Herbert Miles, who still retains his interest in the latter. But Mr. Miles' ambition to create a vast producing concern as an outlet for his own energy and experience has resulted in the advent of the Republic Company. Already the phrase "get a Rep." stands for something out of the ordinary. Mr. Miles started a movement by locating the offices of his company in the heart of the theatrical zone for the reason, as

he expressed it, that he could be in touch with every phase of amusement activity, and thus avail himself of the opportunity to secure players, paraphernalia, etc., almost at his very door. The Republic offices are at the Exchange Building, 145 West Forty-fifth Street, and so many of Mr. Miles' colleagues have followed him to this locale, that this particular building is now referred to as "the lure of the camera man."

Two hundred thousand dollars expended for one series of film is surely "going some," as George Cohan would say, and yet it is announced without any preliminary puffery that the Monopol Company, of New York, who released the "Dante's Inferno" pictures, has effected another epochal feature on which the Milano Film Company, of Italy, has labored for nearly two years, and as evidence that the important interests in the film world are not without artistic taste, it is only necessary to state that the new production is Homer's "Odyssey." Two thousand persons and two score of scenic artists and scientists have been engaged in the preparation of this prodigious spectacle. After all it may be that the prevention of obsoletion of the great masterpieces of old will depend on the camera man; already patomime, an almost extinct art, has been revived all over the world as a result of the activity and enterprise of the film producers. It is even recorded that Max Reinhardt received his inspiration for the production of "Sumurun" from his observations abroad in the film world; moreover, this modern producer who has revolutionized the stage is

likely to capitulate to the offers and inducements held out to him to assume charge of one of the larger moving picture studios. Truly there is everything to indicate that with two hundred thousand dollars being spent on a single production, the theatrical managers of this period must expect that the public patronage will be difficult to maintain in the regular theatres without an effort on their part to meet this encroachment on their realm.

As illustrating the importance of the production in films of Homer's "Odyssey," the Monopol Company has secured the services of William J. Burns, the famous detective to protect them from "pirates and dupers."

A newcomer among producers of photo-plays in December, 1911, was the Majestic Film Company, but its general manager, Thomas D. Cochrane, has had vast experience with other producing firms. In fact, it was due to the knowledge and observations gained through his earlier associations, that resulted in the organization of the new company with a view of presenting photo-plays with every department in the hands of a master, and for the purpose of maintaining an all-star stock company, perhaps the first effort of the kind yet recorded.

One of the earliest offerings of this company, "The Actress," showed a consummate knowledge on the part of the producer of the stage and its technique, while the stagecraft, so necessary in portrayals of this character, seemed to stand out in every picture. The title role was posed for by Mabel Trunnelle, of whom I have written elsewhere in this volume. Here we have the versatile artiste, whose talents are such

that she can portray a wide range of characters. If there be such a thing as "the stars of cinematography," this young lady surely will rank among them.

CHAPTER XIV

In all of the writer's volumes a plea is made for the revival of opera comique. Oscar Hammerstein demonstrated that there was a large public for the lighter works of the operatic repertoire and only the forced retirement from American activity interrupted his plans for a renaissance in this very field.

Therefore I feel prompted to present before the readers of the present volume the expressions of the distinguished composer and conducter, Ernest Carter, which follow.

"In discussing 'the problems confronting the New Theatre' I hope you will give strong encouragement to the rumored plan of giving opera comique there, season after next, with the lesser stars from the Metropolitan forces.

"Such a plan (especially if the operas with a comedy element are given in English) would, I am sure, (1) gratify the taste of an already large class, (2) would teach another class that it is not necessary to turn to trashy musical comedy for an evening of musical relaxation and refreshment, and (3) would (with the same liberal policy recently inaugurated by the Metropolitan toward American grand operas) train up a school of American grand opera writers by relieving the American composer and librettist from their present dilemma of being compelled either to approach grand opera without previous stage experience or to

acquire stage technique by writing musical comedy.

"Another suggestion I would like to see thrown out for the consideration of opera managers is that popular patronage would be made larger and more steady by an earlier hour of closing. In Germany those of us who have to get up early and work hard can attend opera two or three times a week without a sense of dissipation, and people would go oftener here if they could get to bed earlier after the opera. It is said that the boxholders prefer the late hours, but usually the boxes at the Metropolitan are pretty well emptied before the last act is over.

"I am very truly yours,

"ERNEST CARTER."

New York, March 15, 1911.

That the illustrated song has had an important share in the vogue of the photo-play is not to be questioned. It is even true that the great success of the former, when combined with good singing and expert electrical operation, had much to do with the research that finally resulted in moving pictures.

The animated song sheet surely did suggest the moving picture of to-day. Perhaps the most worthy figure associated with the illustrated song field is Alfred L. Simpson. He it was who evolved the beautiful illustrations that made the name of Maxwell and Simpson famous. Mr. Simpson retired from this duo several years ago and has since devoted himself to preparing the illustrations, or "slides," as they are called, and he has become potent and wealthy as a

LEE KEEDICK
Manager of Famous Lecturers

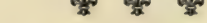
ALFRED L. SIMPSON
Pioneer of Illustrated Songs

THOMAS H. DICKINSON
Of Wisconsin Dramatic University

result. Mr. Simpson is not only an able electrician, he is also a well known conductor, who has directed the musical side of many important operatic productions; moreover, he has achieved some fame as a composer. Such versatility should account for the vast strides the illustrated song has made.

The Excelsior Slide Company represent the modern and evolutional status of the illustrated song. This company has come forward with much impetus during the past year, and its output is in very large request because of its superior calibre and the excellence of its service.

The name of Dewitt C. Wheeler is, and has been for a generation, something to conjure with. Mr. Wheeler made song slides long before the advent of cinematography, and he has maintained his position to this day as a leader. It is interesting here to note that through Mr. Wheeler alone hundreds of singers without reputation with the public, have found a lucrative field. It is estimated that there are three thousand singers of illustrated songs in this country—and the demand is increasing every day. Mr. Wheeler in 1912 entered the film manufacturing field on a large scale, but this has not affected his song slide industry.



A remarkable phase of the development of the photo-play is the changed conditions resulting to the players themselves. Time was when the ladies and gentlemen posing before the camera were not advertised, and there was little incentive for great artistic effort, but this is all changed now.

It is a significant fact that certain stars of the silent drama are even more celebrated than their confreres of the speaking stage. G. M. Anderson, of the Essanay Film Company, is not only the most extensively photographed actor in America, but he is also as well known by name as John Drew is. Mr. Anderson has amassed a large fortune as part owner of the Essanay Company. The industry of this man is something extraordinary; not only is he one of the heads of this great concern but he writes nearly all of the playlets produced on the screen, also "staging" them, if such a term can be used for the photo-play. Mr. Anderson is the leading figure in nearly all of the Essanay portrayals, and he was the first to evolve Western pictures. At the present time Mr. Anderson is in California with one of his stock companies.

King Baggott, of the "Imp" Company, is almost as well known as Mr. Anderson. It is estimated that Mr. Baggott's portrayals are witnessed by over one million persons daily; and as he was one of the first to gain distinction in photo-plays, it is not strange that his appearance on the screen is generally the signal for great applause.

Frank Crane, long with the Thanhouser Company, is another popular photo-player. This young man is the "matinee idol" of picturedom, being strikingly handsome and possessing other physical qualifications that carry an appeal with audiences.

Of the opposite sex, Miss Florence Turner, known as "The Vitagraph Girl," is the best known. Miss Turner had an interesting career on the speaking stage before she became a photo-player, but this handsome actress is one of the few who have grasped the subtlety and

technique of the silent drama. Being efficient in the art of pantomime is a real gift.

Mary Pickford, known as "Our Mary," is, perhaps, better known to the American public as a whole than any of her colleagues for the reason that she has changed her environment so often, but always maintaining a position of importance. Miss Pickford was a long time with the "Imp" Company, and at various periods was the "stock star" of the Vitagraph and Majestic companies. At this time the young lady is with the Biograph Company, the only film producers who do not advertise their players.

The list of potent actresses in the moving picture field is a large one, including, as it does, such well known names as Mary Fuller, May Buckley, Alice Joyce, Miriam Nesbitt and Pilar Morin.

It is not often that a foreign virtuoso comes to America for the inauguration of her artistic career. It has always been regarded as necessary, even for our own musical talent, to achieve fame abroad before American impresarios would be induced to extend their interest, but in the case of the young English violinist, Beatrice Eleanor Horsbrugh, who is to be heard in this country during the season of 1912-13, so much has been written and said of her remarkable gifts that American engagements have been offered her from various sources.

Miss Horsbrugh is a favorite pupil of the great Belgian violinist, Caesre Thomson, and, while she has not had an important career abroad, the young lady's appearances in concerts and recitals in England, France and Belgium have attracted the attention of several distinguished American artists, and it was

due to this fact that a well known impresario was prevailed upon to hear her play both in private and in public. The American tour is the result, and this is indeed interesting.

In order that Miss Horsbrugh may possess the broadest conception of the technique of the violin she has decided to spend a few months studying under the great Ysaye in Brussels before sailing for this country.

J. J. Murdock is justly nicknamed "The Little Napoleon of Vaudeville," because he did things.

It is impossible to write a history of vaudeville without referring to the name of B. F. Keith, the founder of this style of popular entertainment. He is justly named "The Dean of Vaudeville."

It is also impossible to write a true history without bringing in the names of E. F. Albee and J. J. Murdock.

J. J. Murdock was the head in the Western field as Mr. Albee is in the United Booking Offices. He was one of the most active members in forming the first Vaudeville Managers' Association, and one of its original directors. There is no doubt that it was the confidence which the Eastern managers had in Murdock that allied the Eastern and Western offices so closely together, for certainly since he sold his Western interests and retired about three years ago from all active duties on account of ill health, affairs have not been the same; each side looking at the other at all times with suspicion.

His main policy was to keep out of print, to go quietly along and do things, attracting as little attention as possible. There is no question but that he was a power and influence among vaudeville men. He was never known to break his word, always fought for the right, and was loyal to his friends. He was undoubtedly one of the best friends the actors ever had, and any one of them will take his word. He had but to say "You are booked here or there for so many weeks at so much salary," and they considered that as good as a contract.

Many a performer owes his success to Mr. Murdock's interest in his behalf. When he operated the Masonic Temple Theatre in Chicago he produced more big acts, and gave more of the stars their first opportunity to appear in vaudeville than all of the other managers combined in those days.

He was the first to advocate the high salary. And in those days when four and five-hundred-dollar salaries were considered prohibitive Murdock advertised for acts and paid them salaries from fifteen hundred to three thousand dollars per week. He gave the Cohan Family three thousand dollars to reappear in vaudeville for one week.

Many performers who had trouble with managers appealed to Murdock, not in vain, to patch up their difficulties, and he placed them in a position to again receive booking. The writer could relate many a story that would show the character of the man, where he has spent hours and valuable time trying to secure bookings for artists that were unfortunate in getting engagements. He was never known in all his career to take a dollar commission or receive presents in any

shape or manner. Every year at Christmas time Mr. Murdock returned valuable gifts to senders with a letter stating that he would always be pleased to receive a card of good wishes from them, but any benefit they might have received from his securing bookings for them was merely a business matter, and if they had not been able to hold up their end of it, he would not have endeavored to secure bookings, so that they owed him nothing but good wishes at Yuletide.

After he regained his health he again entered the vaudeville field in 1910, but instead of associating himself with the Western interests he joined hands with the Eastern managers, known as the United Booking Offices of America, and became executive manager.

The agents also have much to thank him for. The writer remembers that during his time in the booking field, when managers were about to eliminate the services of booking agents and do booking direct, he called on Murdock at his hotel and put the agents' side before him. It was through his efforts at that time that the agents remained a factor in vaudeville, although since then some of them were eliminated for causes entirely personal, while others have become wealthy and potent.

In days to come Keith, Albee and Murdock will be looked upon as the triumvirate of vaudeville; Keith, the founder of that branch of entertainment, and Albee and Murdock the real active members and founders of the associations, for, without their individual efforts, it is a question in the writer's opinion if such a thing as a booking office would be in existence to-day. The performers now would be booking as they did a gen-

eration ago, writing to each individual manager, playing probably in Chicago one week; the next jump being Boston, after losing a couple of weeks, and then, if fortunate, might jump to St. Louis again to lay off, and then get a date in Baltimore. Such was the booking arrangements in the days before the Association. It was the same system which had been in vogue in the days of "Variety," and the managers were controlled a great deal as to the value of an act according to its position on the programmes they received from other cities. This has been done away with through the Association bookings, and now the manager places an act on the bill where he thinks he can get the best results, irrespective of what position other managers accorded the same act.

If the artists would compare the salaries in the days before the Association was formed with those of today they can realize the benefits they have received, although I well remember it was common talk and fear among these same artists that the managers forming an association would mean the cutting of salaries. I thought so myself, until one day in conversation with Murdock he informed me that the greatest insurance a manager could have to keep out opposition was high salaries, and that was the reason he had always encouraged other managers to be high salary advocates instead of cutting salaries. It was not for the love of the artist but as a protection to business. If a manager could put a programme on for twelve hundred dollars a week, an opposition could start in the same town and put one on for the same, or very little more, and while they might not make money at the start, their losses could not be great, and they would probably be

able to stand the losses until they had built up a satisfactory patronage. On the other hand, the local manager was an advocate of high salaries, thereby making it impossible to put on a good bill in the town for less than twenty-five hundred to four thousand dollars per week, according to the size of the town and average business. Then if an opposition started, their losses would probably be from two thousand to twenty-five hundred dollars per week, and before they could succeed in shaping business on a paying basis, they would collapse against the local manager who had his regular patronage.

High salaries also encouraged actors and actresses from the legitimate field to enter vaudeville, and the managers could get a better class of talent. It also enabled the artists to dress their acts better, and encouraged them to spend money for scenery, costumes, etc. One can readily see that the artists need have no fear of the Managers' Association cutting salaries as long as there is no successful opposition. The day that a successful opposition becomes a factor, both the opposition and the local managers will have to come to a satisfactory arrangement and cut salaries, for the high salary insurance will no longer be of any benefit to the manager.

It is such an intricate state of affairs that has created an outlet for the brains and energy of the gentleman to whom I previously accorded the title of "Prince of Peacemakers."

A crying need for years was a bureau and tribunal through which theatrical managers could seek and

obtain relief from the many sources of piracy, graft, imposition and injustice which they had to contend with in all parts of the country. For several years attempts have been made to form an organization to advance the interests of theatrical producing managers, and to rectify and reform the many and growing abuses that were so prevalent, but all efforts had failed until the National Association of Theatrical Producing Managers came into existence, when relief quickly followed.

On December 28, 1907, the first meeting was called at the Hotel Astor for the purpose of learning what could be done toward organizing, with the following present:

William A. Brady, Henry B. Harris, Hollis E. Cooley, representative of Henry W. Savage; Jules Murry, James E. Buford, representing Wagenhals & Kemper; J. W. Jacobs, representing Benjamin Stern; Frederick McClellan, Gus Hill, Samuel A. Scribner, E. D. Price, A. M. Miller, representing Liebler & Co., and Ligon Johnson, an attorney.

Hollis E. Cooley was chosen chairman pro tem, and, taking the chair, he outlined the object of the meeting and the purpose to remedy the evils long complained of and those menacing the future of all amusement interests, and appealed to those before him to combine and act. Other meetings followed, and resulted in perfecting the organization, naming and incorporating it. The constitution and by-laws were drawn up by Ligon Johnson, Esq., an able attorney, who was engaged by the year as general counsel, a position which he has held with credit ever since.

During the first several months of the organization

all of the principal producing managers of America became members, and the National Association of Theatrical Producing Managers became one of the great aggressive epoch reforming factors of the times.

Duly incorporated, it began its work by securing a uniform theatrical rate of two cents a mile on all Southern railroads, and from thence to the present almost every reasonable substantiated claim has been satisfactorily adjusted.

The matters so often complained of, such as inadequate service by the railroads, switching charges and baggage and private car regulations, were invariably adjusted, and for scenery ruined or destroyed, and mis-connection of scenery cars, etc., damages were collected to the amount of thousands of dollars.

The present new copyright law, which, for the first time, gives dramatic protection in the United States was secured, and special dramatic copyright protection in all English speaking countries has now become assured.

The threatened strike last year of theatrical employees, which promised to be general throughout the country, was amicably settled by the officers of the Association.

Complaints of employees, including performers, musicians and stage help, jumping their contracts and leaving companies owing money advanced them by managers, and the failure of theatre managers to fulfill guarantees, contracts, etc., were arranged satisfactorily.

Very many misunderstandings and disputes, and hundreds of complaints of various kinds were settled

PILAR MORIN

MARGARET ILLINGTON

Favorites of To-day's Dramatic Stage.

in a manner satisfactory to all concerned without recourse to law.

Many cases of overcharge on newspaper advertising by local managers and overcharges by transfer companies have been rectified by refund or otherwise in all parts of the country, and other kinds of graft that were so long practiced upon the producing managers have been nearly or wholly suppressed.

The scheme of arbitration adopted by the Association has acted to the satisfaction of all participants, and they have admitted the great advantages derived.

Piracies in all parts of the United States, aggregating hundreds of cases, have been suppressed, and but recently the notorious Alexander Byers, of the Chicago Manuscript Company, was indicted on twenty counts through the persistent efforts of Mr. Ligon Johnson, general counsel. The bringing to justice of this dealer in pirated plays should be sufficient to establish the far-reaching effect of the Association.

Recently some of the unprincipled moving picture producers have been pirating copyrighted dramatic compositions, and resorting to changing the titles and scenes to escape detection and the penalties of the law, but the Association has brought several of them to a realizing sense of its power and the efficacy of the present copyright law, and compelled them to deliver up their reels.

Some of the most effective work of the Association was its securing, against the strongest possible opposition, favorable legislation for the stage child in most of the States, thus demonstrating its resources and merit. While having further legislation against the stage child to contend with, in some few States, its

chief legislative work another year promises to be against censorship bills in most of the State legislatures, which, from all reports, seems a coming issue.

It will be seen from the foregoing general summary that the National Association of Theatrical Producing Managers has a remarkable record of achievement at its back. It has accomplished more than any organization of a similar kind ever did, and is to-day occupying Suite 1410-11, Times Building, where it has been established since its incorporation. And its efforts in behalf of those it represents are kept active in righting wrongs and forestalling measures against the good of those who provide our best class of amusements—the theatrical producing managers.

CHAPTER XV

William C. Carl, organist and director of the music in the old First Presbyterian Church, and director of the Guilmant Organ School, had the honorary degree of Doctor of Music conferred upon him by the University of New York, Wednesday, June 7, 1911, at their Seventy-ninth Annual Commencement.

This is the seventh time in the history of the university that the degree has been given. First, in 1865, to Dr. Lowell Mason, and the last time in 1883.

Two years ago the French Government honored Dr. Carl with the decoration of Officier de l'Instruction Publique, and made him a member of the Academie Francaise.

William Crane Carl is a native of New Jersey and began the study of music at the age of seven. The first five years was directed by his sister, Fannie C. Carl, who was followed in turn by Lydia B. Crane, Frank L. Sealy, Madeleine Schiller (piano) and Samuel P. Warren at Grace Church, New York. His first position as organist was held at the age of fourteen and three years later, he went to the First Presbyterian Church, Newark, N. J., where he remained nearly eight years. While there he gave several series of organ recitals and began his work as a concert organist. In 1890 he resigned and left for Paris to study with Felix Alexandre Guilmant. M. Guilmant took an interest in his American pupil from the start,

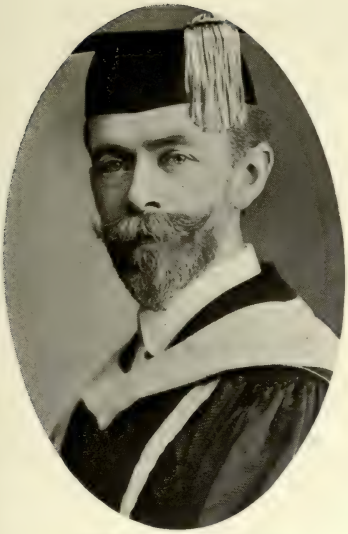
and this ripened into a friendship which has existed for the past twenty-one years. M. Guilmant accepted the presidency of the Guilmant Organ School founded by Dr. Carl in 1899, which he held until his death in March, 1911, and gave in writing to Dr. Carl, his famous method of organ playing and teaching—a legacy which he is the only one to possess. He was largely instrumental in the tours made by M. Guilmant, in America, and is now writing the life of the great French organist.

Dr. Carl has entered upon his twentieth year as organist and director of the music in the old First Presbyterian Church, Fifth Avenue and Twelfth Street, New York (Rev. Dr. Howard Duffield, Pastor). Over 145 free organ recitals have been given, including those devoted to French, English, Italian, German and American composers—Bach, Handel, Guilmant, Berlioz and several Parsifal programmes.

He conducted the music at the Memorial Service to Queen Victoria in the old First Church; President McKinley; Hudson-Fulton Service; and the 250th Anniversary of the Adoption of the Westminster Standards.

Dr. Carl is author of The Decennial Te Deum, numerous organ pieces, songs, Thirty Postludes for the Organ, Masterpieces for the Organ, Master-studies for the Organ and Novelties for the Organ (two books).

Dr. Carl is organist and choir-master of the old First Presbyterian Church, New York, director of the Guilmant Organ School, Officier de l'Instruction Publique (France), member of the Academie Francaise, member of the Alliance Francaise, a founder and



WILLIAM C. CARL

CLARENCE EDDY

America's Greatest Organists

OSCAR SAENGER'S OPERA CLASS REHEARSING THIRD ACT OF "LA BOHEME"

UNIV. OF
CALIFORNIA

sub-warden of the American Guild of Organists, president of the Guilmant Club, and member of St. Wilfred Club, International Society of Musicians, Fraternal Society of Musicians and National Association of Organists and Musicians' Club.

The Wisconsin Dramatic Society was organized in 1910, in Madison, Wisconsin, by Professor Thomas H. Dickinson, of the University of Wisconsin with the following purposes: To raise the standard of dramatic appreciation in the community; to encourage the support of the best professional plays; to encourage the reading of good plays in English and translation from other languages; to encourage the translation, composition and publication of good plays; to incorporate a semi-professional playing group which should present high-class plays at cost price.

The first year was given up to this work. The membership grew into hundreds, the membership fee being set at fifty cents. A large library of plays was gathered together for the free use of members, and an aggregate of five thousand plays was read, distributed over the membership, during the year, many of them being read aloud in groups, parts being assigned. Twenty foreign plays were translated and the best of these are now being published by the society. Three plays were presented, Maeterlinck's "The Intruder;" Ibsen's "The Master Builder;" and Yeats' "The Hour Glass." In accordance with the principles of the society these were presented at the local theatre, the Fuller, at the cost price of fifteen cents. The houses were

crowded. Each performance was preceded by a lecture delivered by a specialist on the literature concerned from the University of Wisconsin.

At the beginning of the second year preparations are going forward to extend the work. No side will be neglected but the producing side will be developed. Producing groups have been organized in Milwaukee under local management of Mrs. E. P. Sherry, partly composed of professionals and partly of amateurs, for the production of eight plays during the year. The plays will be staged as well as possible at commercial theatres, but at the lowest scale of prices possible.

The writer has dwelt on the meteoric careers of Marcus Loew and William Fox in the previous volumes, but the remarkable rise of Gus Sun still remains to be recorded for here we have one of the real pioneers in that propitious line of endeavor known as "Pop" Vaudeville. Mr. Sun, however, unlike the other gentlemen who have amassed fortunes in this field, is an old-time showman and his minstrel organizations are yet potent.

Gus Sun operated on a large scale in the middle West with vaudeville entertainments long before the motion picture craze had reached its zenith, in fact, the silent drama has always been a secondary feature in his vast chain of theatres. Moreover, Mr. Sun was the first manager to present stars of reputation in his programmes in cities of the one-night stand class and he assumed large risks in doing so—but how great his reward has been is best illustrated by the growth of his

circuit. Besides the six theatres owned and managed by himself, he is affiliated with O. G. Murray in a group of theatres of equal numbers, while he is interested in over one hundred houses in Ohio, Indiana, Illinois, Michigan, Pennsylvania and West Virginia. Success has not affected Mr. Sun in the least. He is still the one active figure in his affairs, and is always to be found in his main offices at Springfield, Ohio, when not on a periodical visit to the cities where his interests are centred.

Philip F. Nash is the gentleman who conducts the office procedure of the largest vaudeville concern in this country. To him must go the vast horde of talent seeking engagements in the more than one hundred vaudeville theatres which secure their attractions through the United Booking Offices. Mr. Nash began as a journalist, and at the very outset of Mr. Keith's career was placed in charge of the management of the Bijou Theatre in Philadelphia.

While in charge of the Leland Opera House in Albany, New York, then, as now, one of the Proctor chain of theatres, Mr. Nash met, wooed and wedded a sister of John Mack, a famous politician of the capital city. Two daughters of Mr. Nash have distinguished themselves by achieving nation-wide fame on the stage though neither has passed the extremely youthful age. Mary Nash is the eldest and she scored a sensational success as the telephone girl, Wanda Kelly in "The Woman" at the Republic Theatre. This play is running the season of 1911-12 out and it is gen-

erally conceded that Miss Nash's portrayal has been the sustaining feature of the production as a whole.

Florence Nash, the youngest of Mr. Nash's daughters, has had an interesting career which has given her prominence in some of the leading companies sent out by Charles Frohman, H. B. Harris and David Belasco, but like her sister, Miss Florence has scored her greatest triumph during the present theatrical season. When on February 5, 1912, she elected to make her debut in vaudeville under the auspices of her father at the Fifth Avenue Theatre where, owing to the great success of the star and the playlet, "In 1999," Miss Nash was retained for a second week—an unusual proceeding in vaudeville. Altogether Mr. Nash has good reason to feel very proud these days.

In Chicago, Walter F. Keefe has become a conspicuous figure in connection with the tremendous development of popular priced vaudeville, and he has built up a vast booking system, which he conducts along lines wholly modern. Mr. Keefe was one of the first to foresee the vogue of the theatre of large seating capacity presenting a huge entertainment at extremely low admission prices. Chicago has to-day no less than forty theatres seating from 1,200 to 3,000, that were erected in the last five years, and half as many more are planned. These are what are called "neighborhood" theatres, and the movement in proportion has spread all over the country, with Mr. Keefe an active factor as far as the West is concerned.

In one of these theatres, where the price of admission is ten cents, McKee Rankin presented "Oliver

Twist" as one of the features, illustrating the ambitious efforts in such playhouses.

In St. Louis recently a man named Talbot started a Hippodrome enterprise, presenting twelve vaudeville acts at a top admission price of ten cents. This place has never played to less than seven thousand dollars weekly gross receipts. Of course, all this procedure is a direct result of the moving picture craze—and few of the experienced in this line believe that the next ten years will show any decline in these popular priced entertainments; on the contrary, everything indicates expansion. In Minneapolis, Minn., there is a beautiful new theatre called "The Miles." The prices are from ten to thirty cents, while the average weekly box office results is $6,500.00 Truly it is the masses who support the amusement caterer.

Unquestionably the signal triumph of Orville Harrold, the American tenor in the new London opera house that was erected and is directed by an American impresario, will establish a precedent for the native singer as regards his tuition, for all time.

Orville Harrold is now twenty-seven years of age —much younger than Caruso when he was discovered in Milan—and with a voice quite as melodious as that which to-day enthralls the audiences that pay homage to the Italian. But the evolution of young Harrold is far more extraordinary in that seven years ago he was driving a delivery wagon in his native town of Muncie, Indiana. It happened that one day while waiting in her dressing room in the local opera house Mme. Schumann-Heink heard young Harrold singing.

"Bring to me the man who possesses that pure and voluminous voice," demanded the great contralto.

This was the first information that Harrold had that he possessed the requisites for an artistic career. He at once placed himself in charge of an Indianapolis vocal instructor, who advised the lad to gain his experience by singing anywhere he could, so long as he could face the public. This resulted in Harrold's appearance in vaudeville. In a few weeks the sketch in which he was prominent was booked at the Victoria Theatre in New York, which is conducted by the Hammerstein family, and it was here that Oscar Hammerstein first heard him.

Oscar decided to send the youth to Paris to study under Jean de Reszke, but circumstances caused him to alter this plan. With that daring that has characterized his unexampled career, Oscar presented the young singer at his opera house in New York, at a Sunday concert. He triumphed instantly. Then the impresario sought out Oscar Saenger, an American maestro.

"What do you think of him?" asked one Oscar of the other.

"Give him to me for a year, and I'll hand you back one of the world's greatest singers," was Saenger's response.

The European trip was abandoned, and Harrold was placed with the American teacher. In two weeks he had mastered two important grand opera roles: Canio, in "Pagliacci," and the Duke, in "Rigoletto." It is not an exaggerated statement to observe here that Harrold held his own with the world's greatest singers, with whom he was cast, and it was this fact that caused Hammerstein to contract with his protege for ten years.

In order that Harrold should have an income while pursuing his studies, he was given the tenor role in "Naughty Marietta," which ran in New York all last Winter.

Oscar Hammerstein has kept himself informed as to the progress made by his protege, and to his intimates he has been wont to say:

"When Orville Harrold sings in 'William Tell' at my new opera house in London, Caruso will have a rival —the first to come on the horizon."

It is yet too early to discuss this prophecy, but that Harrold's sensational success has provided a great incentive for American singers and will have the effect of creating a prolific field in this country for native vocal instruction, no one can doubt.

From nearly every great European city comes the news of a sensational furore created by the revival (after nearly three decades) of the Offenbach craze due to the acclaim with which "La Belle Helene" has been received. An amazing illustration of the advancement in musical taste in our own country is the fact that the now popular "Contes d'Hoffmann" was a complete fiasco when presented in New York City at the Fifth Avenue Theatre in the Fall of 1882.

At that time Jacques Offenbach was famed for his "Barbe Bleu," "Grande Duchesse" and his "La Jolie Parfumeuse." Even "La Belle Helene," when produced in America, was not exceptionally successful. But taken as a whole, no musical furore ever excelled the wonderful Offenbach craze in this country. His

"La Grande Duchesse," when produced by my uncle, Jacob Grau, ran two hundred and fifty nights, playing to packed houses.

In 1876 my brother, Maurice, succeeded in enticing the famous composer himself to these shores. His idea was that the public would pay fabulous prices to gaze on the back of the man who had set people literally crazy with his entrancing melodies. Offenbach was accordingly engaged for thirty nights to conduct an orchestra of sixty musicians in programmes of his own compositions at Madison Square Garden, New York. He was to receive a fee of $1,000 a night —regarded at that time as unprecedented.

In June, 1876, the father of opera bouffe arrived in New York City amidst an excitement such as has never been equalled to this day. The people seemed to think that Offenbach would begin to dance the "can-can" as soon as he set his foot on our shores, and crowds were at the steamship wharf to greet him. On the night of his arrival he was serenaded at the Fifth Avenue Hotel by the Musicians' Union of New York. A crowd said to number fifty thousand people filled Madison Square and shouted welcome to the composer until he appeared on the balcony of the hotel.

Offenbach weighed just ninety pounds. He was perhaps the least imposing man in appearance one could possibly imagine. He spoke excellent English, thanking the people for his reception. He retired in less than one minute and the crowd went home thoroughly disappointed because the man who wrote "Orphee aux Enfers" did not dance on the balcony.

At length the opening of the concert was given to

an audience of six thousand persons. The garden was crowded, but the audience was not a distinctly musical one. The majority of the people had come to see just how Offenbach would behave when he came to conduct the airs over which they had raved.

At last Offenbach came into the orchestra pit. The orchestra gave him a fanfare. The audience rose at him as if he were a conqueror. The applause lasted two minutes and then silence prevailed.

The absence of the voices of the opera singers, the lack of the mise en scene, seemed to cast a gloom over the night.

After the first part was over one-third of the audience went home.

When all seemed to be lost, my brother, with that ingenious foresight which characterized his business career, began to plead with Offenbach to meet the public clamor for a sensational conductor.

"What can I do? What will you have me do? I want to help you, but you can't get me to make a clown of myself," said Offenbach.

The only thing remaining was to induce Offenbach to conduct some performances of his operas with the hope of retrieving the great loss which the concerts had brought about.

By producing "La Jolie Parfumeuse," with Aimee in the cast, my brother succeeded in recovering his losses. Offenbach, of course, was the conductor, and the first seven performances brought $20,000. Despite the favorable financial outcome of this venture, Offenbach was disgusted with America, and in his book about us, what he did not say would make far pleasanter reading than that which found expression.

Offenbach was a prince of good fellows, and his witticisms are remembered by old New York club men to this day. When Offenbach was conducting at the Madison Square Garden, Theo. Thomas was conducting some concerts uptown. A friend asked Thomas why he never put any of Offenbach's compositions upon his programmes as a mark of respect to the foreigner. "What," shouted Thomas angrily, "me conduct an Offenbach composition—never will I do anything so degrading." Offenbach heard of this, and laughing heartily, replied: "Please tell Mr. Thomas that I will not be so particular. I shall be most happy to conduct any composition of Theodore Thomas when he reaches the dignity of becoming a composer."

The building of the Simplex projector is the evolution of various projecting machines made from time to time by expert mechanical inventors, who have been practical operators since the birth of the motion picture art. With a practical knowledge of what is required by the public when a picture is thrown on the screen, thoroughly conversant with the demands of the different city departments, it offers to the operator the easiest to thread, most simple machine to operate, and at the same time gives absolute immunity from all fire risk by reason of the enclosure of operating mechanism and film, and the consequent freedom from dust and dirt settling on gears, etc.

The table for lamphouse is provided with a substantial swing movement which instantaneously brings the lamp into optical centre either with the M. P. Pro-

jection or stereopticon lenses, and the tilting arrangement, giving ample latitude, is governed by the moving of the support through the arc provided at the back of the stand.

The base, at its centre, rests on a device by which the machine can be swung to right or left, and the centre of gravity of this stand, together with its table support, and in conjunction with the head and lamphouse, owing to careful calculation provides a machine of perfect rigidity and freedom from all vibration.

With the Simplex projector it is possible to get the very best conditions with the condensers, as the back mount is adjustable; when the right selection is made the convex sides should be as close together as possible in order to have a perfect foci. If the condensers are properly selected (taking advantage of the adjustable mount) the result will be a perfect white light all over the picture entirely eliminating the objectionable blue spot, which causes so much criticism of the operator.

While the shutter is sent out approximately adjusted, there is a small knurled knob on the lamphouse side of the mechanism just below the automatic shutter. As soon as the picture is on the screen, if there is any perceptible ghost, it is only necessary to turn this knob to the right or left (with left hand) to bring the shutter into perfect alignment while the machine is in motion. This is a real boon to the inexperienced operator, also to the experienced old timers, for they can remember how often their show has been spoiled by not being able to control this delicate adjustment while the machine is in motion.

Another advantage to users of the Simplex is the film trap door. It often happens while running fresh

films through a projecting machine, the emulsion sticks to the trap door springs in long streaks; every operator knows how difficult it is to remove the emulsion after it has caked hard. With the Simplex it only is necessary to push the knob that opens the film trap door, grip the door and lift it up to the stop, then pull forward away from the machine; there is now plenty of room to clean the trap. The door can be cleaned while being held in hand.

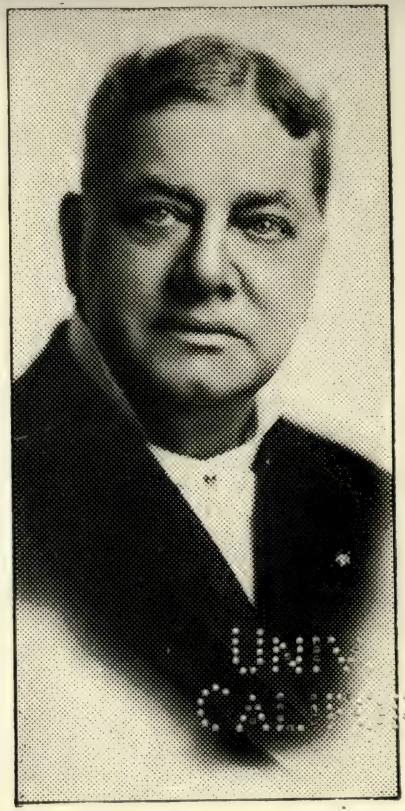
On the evening of February 7th, 1912, an entertainment was tendered Mrs. Metcalfe, president of the Educational Department of the Gotham Club, by Mr. Rich G. Hollaman, at the Eden Musee, of which he is president, for the purpose of demonstrating the efficiency of the educational film for use as a supplement to the text book in the schools. In an interview with Mr. Hollaman prior to the entertainment he said, "We are prepared to demonstrate that the moving picture can be made supplementary to the textbook in connection with every subject which is taught in the schools, except algebra and arithmetic."

As chairman of the Gotham Club, and as member of the D. A. R. and other prominent clubs, Mrs. Metcalfe requested that representatives from the women's clubs of the five boroughs be allowed to view the demonstration, which request was gladly granted by Mr. Hollaman. Representatives from the Knickerbocker Club, the Minerva Club, the Illuminati Club, the Staten Island branch of the D. A. R., teachers and others were present.

RICHARD HOLLAMAN

President of the Eden Musee

Fifty Years a Star Comedian



GUS WILLIAMS

The programme was the same with one or two exceptions, as that shown to the Board of Education some three weeks or so previous, consisting of films treating of the following subjects: Science, geography, natural history, chemistry, literature, history, drama, etc.

Mrs. Metcalfe was assisted in receiving the guest of the evening by Mrs. A. A. Brooks, president of the Gotham Club, Miss Josephine Walton, Mrs. A. A. Cloud, Mrs. Minnie Baer, Miss Marie Baer, Mrs. Wm. H. Lock, Mrs. James G. Blaine and Mrs. J. E. Palmer.

The demonstration was voted a huge success by all those present, and it goes without saying that the women's clubs, after the wonderful examples set forth upon the screen by Mr. Hollaman, will leave no stone unturned in order to make education by moving pictures a universal thing.

I may further add, Mr. Hollaman said that such an exhibition has never been given in the history of cinematography in the city of New York as was given on this occasion at the Eden Musee. Mr. Hollaman, as the oldest exhibitor in New York, should know whereof he speaks.

"Teach through the eye as well as the ear" has long been a slogan of the National Cash Register Company, of Dayton, Ohio, a concern recognized as one of the leaders in up-to-date and scientific factory management.

For years they have studiously applied this idea in their own business by using motion pictures to teach employees and the public.

Not only do motion pictures arouse interest more readily, but the understanding will be reached much quicker and the idea itself impressed strongly for having come through the eye as well as the ear.

Moving pictures of factory processes two years ago, and to-day brings strikingly to mind the improvements made. This impresses employees with the fact that their work can be bettered and to keep watching for ideas to better it.

Moving pictures of the factory and work going on in the plant are also used in a factory lecture given before public gatherings and conventions. Improved working conditions, safety devices for employees' protection, sanitary working conditions and scenes about the factory are shown.

Kinemacolor, or motion pictures in natural colors, are used to show the public as nearly as possible the actual conditions as a personal visit to the factory would and also to impress these conditions on their memory.

The Gaumont Company is perhaps the most aggressive moving picture company in the world to-day, and represents in its present status, the progressive development of one of the oldest concerns of its kind now in business. Their activities in this realm have been widespread, covering the manufacture of the moving picture machine, the chronophone, the moving picture machine synchronically arranged to the talking machine and the photoplay itself. In the latter field, Gaumont has achieved its greatest reputation both in the United

States and on the Continent. For many years the Gaumont picture has been the eagerly sought prize of the licensed exhibitors in this country, but at the inception of 1912 this concern launched into the independent field, where it now holds the attention of the film world. Never before has so large and powerful a manufacturer championed the cause of the open market, and many are his adherents who have flocked to him. The presence of Gaumont in this position means that the independent market can boast of hand-colored pictures, a topical weekly photo journal, known as the Gaumont Weekly, as well as a firm whose photography is above reproach, all three of which they so lamentably were deprived of, and furthermore means that the independent field is placed on an equal plane with the licensed market.

As yet, the Gaumont Company has imported only foreign made film to this country, but the Summer of 1912 will find this eminent French concern equipped with an American studio at Flushing, Long Island, on territory adjoining the quarters now occupied by their offices. This means that Gaumont American pictures will be offered the exhibitors of the United States, and that the programme of this concern will consist of both American and French comedy and drama, of course, and it also means that the Gaumont stock companies, already famous for their foreign output—will be duplicated in the American studio as to calibre and technical perfection.

The advent of Oliver Morosco in these parts is a natural outcome of the really remarkable record

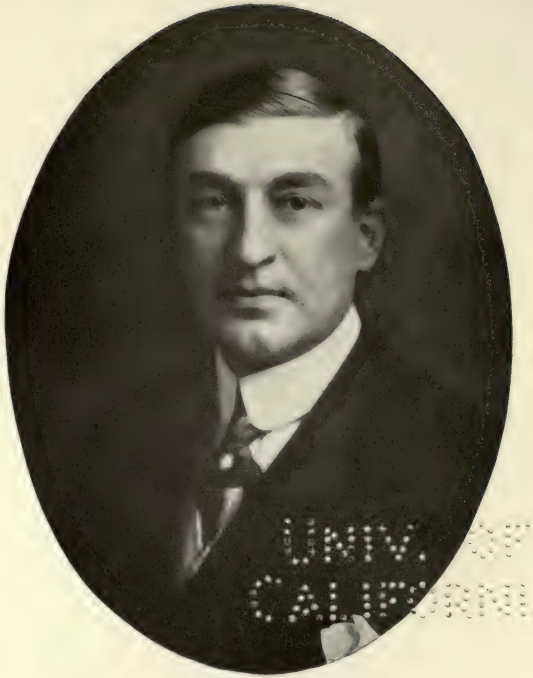
achieved by this well-known California manager in Los Angeles and in the Northwest generally. It was only a question of time when a demand would come for the presentation in the large Eastern cities of some of the plays which Mr. Morosco has conjured with on the Pacific Coast.

We have been hearing a lot about "one hundred and fifty-night runs" for plays in Los Angeles, when such an achievement was becoming rare indeed even in New York. And the Messrs. Shubert seem to have once more shown their ability to "pick," for the first of Mr. Morosco's offerings, "The Bird of Paradise" scored an instantaneous success in a season by no means prolific in uncovering worthy new material, but this new play is not only a great artistic success, but possesses the element of increasing its vogue as its sun progresses.

There is room on "the Rialto" for Oliver Morosco. Evidently the California manager is well aware of this fact, for his second offering, "The Truth Wagon," though not unanimously commended by the critics, has shown the same quality as "The Bird of Paradise" in that it grows on the public.

At the time of this writing "The Truth Wagon" shows every indication of permanent success, hence the remarkable spectacle of two compelling productions presented by a new figure in the East is now on view. Moreover, Mr. Morosco has that which none of our New York managers or producers have—for out there in Los Angeles he has a "factory"—not a very dignified name for a model stock theatre, yet it is just such "factories" that would greatly change the theatrical situation in New York, and for that matter throughout the country.

OLIVER MOROSCO, OF LOS ANGELES
Now a Power Among Eastern Producers.



UNIV. OF CALIFORNIA

EDWARD J. BOWES
A New Force Among Producers

Oliver Morosco is of that mould from whence came our Augustin Dalys and our A. M. Palmers—and there is nothing that this new volume has to record of greater moment than the probability that his activity will be in this section of the country hereafter, rather than confining himself to that wonder city of the far West. Mr. Morosco, however, is not the only new figure among the producers for the stage. Lewis Waller, like his American colleague, has been much impressed with conditions as he found them in the great metropolis. These gentlemen represent perhaps the best asset the theatre-going public has, for they are not merely managerial figures, but are qualified to build a production from every viewpoint. Mr. Waller is better known in London as a producer of plays than as a stellar figure, though in America the English actor-manager came hither not expecting to do more than fulfil his engagement with Liebler & Company in "The Garden of Allah," but long before the end of his own engagement he produced "The Butterfly on the Wheel," scoring a sensational success, not only for the play itself, but in introducing Madge Titheradge to American audiences. Mr. Waller achieved a double triumph, particularly in view of the almost total lack of preliminary "puffery." Both star and play came to us with a London endorsement, but there was nothing to indicate the furore that resulted.

Prompted no doubt by his initial triumph as a producer, Mr. Waller has obtained his release from his engagement with Liebler & Company, and has expressed himself as inclined to embark extensively in American theatricals, the field to such as he being a virgin one.

In his second production Mr. Waller appears himself, the play being "Monsieur Beaucaire," in which Richard Mansfield distinguished himself in the zenith of his career. Again Mr. Waller introduces an English actress in Grace Lane, who appeared in England with Mr. Waller in the same play.

CHAPTER XVI

The month of April, 1912, will be noted in musical history for what can be set down as the most important—if not indeed the most epochal—event of the last fifty years in the musical world.

Thanks to the intrepid Howard Pew, of New York, and his associate, Warren K. Fales, of Providence, R. I., American music lovers are to be privileged to hear the London Symphony Orchestra, and to welcome once more Herr Arthur Nikisch, perhaps the greatest conductor of symphonic scores in the world. Truly, then, this is an epochal event.

Twenty-four concerts have been arranged by Messrs. Pew and Fales in twenty-three cities, all within a period of twenty days, from April 8th to 27th. The itinerary has been laid out by Mr. Pew in a manner showing much ingenuity in an effort to conciliate the demands of the entire country in the allotted period of twenty days. The layman little comprehends the many problems confronting the entrepreneur in an undertaking of this character. The writer has observed the tournees of the Pattis, the Carusos and the all-star Lambs and Friars' tours, but in every detail the Nikisch itinerary has been guided by a master hand. Convention halls, armories and hippodromes were secured in the effort to draw and accommodate the public from afar, while the cities selected are ones where great musical at-

tractions have never wanted for vast patronage. If every concert draws a capacity audience—and this is expected—profit to Messrs. Pew and Fales cannot be large, and when it is considered that the preliminaries required nearly a year to perfect, one may form an idea as to whether public spirit is wholly lacking in the impresario of modern times.

While on the subject of extraordinary tours, I must once more pay a tribute to that indefatigable "showman," William Morris. In the previous volumes I ventured to predict that this gentleman would not provide an edifying spectacle as the head of any cheap vaudeville circuit, hence his advent as the impresario of the Warsaw cantor, Gerson Sirota, is interesting.

Mr. Morris in some way or other became affiliated with Max Rabinoff for the American appearances of the Russian singer. There was nothing to indicate that any furore would be created, but Mr. Morris seems to have been attracted to the enterprise by the potency of the term "Chazan," and there are those who believe that the tremendous financial success attending the Sirota tour is greatly due to the use of this word, attracting the Jewish public everywhere at a scale of prices for seats up to $3.00. The vast Hippodrome was sold out twice, and Carnegie Hall three times. The receipts at the box office per concert averaged about $5,000. It may be that Sirota would have been a success even if he had not been advertised as a "Chazan," but few there are who believe that the phenomenal results financially are not due to Mr. Morris' managerial methods.

The advent of Martin Beck and what is known as "the Orpheum System," in the metropolis of the United States, and the erection of the Palace Theatre in the Long Acre district should mean a vigorous impetus to the vaudeville situation, and this is something that was greatly needed at this time, for it is not to be doubted that with the many encroachments that the vaudeville managers have had to contend, something was about due to arouse these gentlemen and provide them with incentive to maintain a standard without which this most lucrative field of endeavor might have entered upon a retrograde movement.

Martin Beck, however, is only carrying out plans formed years ago, and how elaborate these plans are may be assumed from the announcements made up to this writing. The engagement of Sarah Bernhardt as the inaugural attraction in the new theatre is full of significance; the effect of such an announcement cannot be measured in advance, though it is true that Sarah has appeared in the London music halls with the greatest possible acclaim, nevertheless there is something almost approaching doubt that the divine one really will appear in a theatre of varieties. It is known that many have frowned on the spectacle of the greatest living actress in the environment of the "two a day," but Madame Bernhardt herself is firm in her belief that she can maintain her artistic standard under such conditions.

Perhaps if the great French actress entered the vaudeville field in an ordinary way, the fears of the discriminative ones would be justified, but in a previous writing I ventured to predict that Mr. Beck would reach these parts about the year 1913 and that

his coming would usher in an era of "two dollar a seat vaudeville," wherein the offerings on the stage would be on a plane superior to anything the wildest dreamer could prophesy. Not only is there the Bernhardt capture by Mr. Beck, but as illustrative of the class of attractions the programme will be composed of, we are already promised playlets by Belasco and produced by him. Surely, then, the Palace Theatre is extremely likely to stand by itself as the Twentieth Century music hall.

The Coburn Players have attracted widespread attention at Columbia, Harvard, Yale, Princeton, Bryn Mawr and many other colleges, where al fresco performances have been of unusual interest. They appear under their auspices yearly, and the heads of these institutions are unanimous in praising the unusually fine performances of this band of woodland players. A most interesting feature of the performances is that they will be given with only the sky for a roof, and with a natural background of forest with trees and shrubs for the setting. The night performance will be lighted by powerful calciums which throw the tree-bowered stage into fine relief and the audience into obscurity, as it should be. The music incidental to the performance is not played by instruments, but sung by a chorus of men's voices, rendering the quaint old songs of Shakespeare's day in an exquisitely entertaining fashion. The company is a particularly good one, composed as it is of men and women who, besides being thoroughly competent, experienced actors

and Shakespearean students bring their enthusiasm to bear in their various parts.

In the production of the plays the greatest care has been exercised to insure the absolute authenticity of the costumes, songs and other details of the performance.

Mr. and Mrs. Coburn and their excellent company have really established themselves with the leading universities, and as a result of their efforts have spread the gospel of Shakespeare where it was most needed.

The Kalem Company, being one of the earliest producers of film, has not been content to merely maintain its high standard, but its directorate established a policy almost from the outset to invest their output with a distinctive quality that has enabled the company to practically stand alone.

Despite the many manufacturers of film, it is the aim at least of the leaders to typify their offerings to an extent that the exhibitor and the patron may avoid conflict in their quest for entertainment, and it is this policy no doubt which caused the Kalems to enter the almost forgotten field of Irish drama. If the moving picture had done nothing more than to preserve the art that lies hidden in such dear old plays as "Arrah Na Pogue," the "Colleen Bawn," and "The O'Neill," its advent as a public entertainer would not have been in vain. I have seen some of the most famous players of other days in these classics of the stage, but not even Dion Boucicault or Dominick Murray in their zenith ever presented them with more reverence for ar-

tistic detail than that characterizing the photographic production of the Kalems. Undoubtedly nature's own resources, unavailable to the stage producer, has greatly enhanced the production when transferred to the screen, but it is in the excellence of the casts in the photo-plays above named that the Kalem Company achieves its greatest triumph.

Irish plays, however, do not constitute the sole offerings of this company, in fact, the several stock companies equipped by them, operate in different countries, with a persistent effort to uncover beautiful scenery and ancient relics of historical work.

Recently I was amazed at the manner in which the film, "Two Spies," was portrayed. The plot had basic ideas enough to make a three-act play, but the intense interest of the audience for fifteen minutes was worth watching. Alice Joyce as one of the spies is really artistic. Often I do wonder why the moving picture players are such superior pantomimists, and how they do play up to the camera?

If pantomime is really to be revived, we have the moving picture to thank for its resurrection, and we have the word of no less an authority than Max Reinhardt to this effect.

The success of "Sumurun," however, does not indicate that there is a great public desire for the old style of pantomime, such as had great vogue in the days of George L. Fox. Poor Fox, he took pantomime to his grave with him, it seems, at least as far as this country is concerned, and yet it is hard to believe that a production of the real trick pantomime, such as

"Humpty Dumpty," with its clowns, pantaloons, columbines and harlequins, would fail to attract in modern times, particularly in view of the great enhancement that would come from the vast progress in the scenic and mechanical departments of the theatre.

Edwin Booth once said that pantomime required greater gifts of expression on the part of the player than tragedy, that the silent drama was more difficult to interpret than blank verse. And this is partly borne out by the fact that pantomimists were invariably great actors. It is not generally known that George L. Fox played "Hamlet" often during his career, and he played it seriously, too, but the audiences would not have him, as a tragedian. They were wont to "guy" the clown they adored when he sought to enthrall them as the melancholy Dane, and he died of a broken heart.

I know of but one actor of to-day whom I would dare to entrust the role of "Humpty Dumpty" to. Surely none of the new school of players could cope with such an effort, and of the old school with versatility and mimetic gifts requisite, there is only Nat C. Goodwin. May I not hope that the Messrs. Shubert who have shown much discernment in revivals, or perhaps Mr. Brady, who never fails to correctly measure the public taste, will make the venture, but not at the Hippodrome, for the very first law of pantomime is the intimate relation between audiences and players.

The introduction of the pipe organ in the homes of the wealthy is of quite recent date. At least four in-

struments costing between $50,000 and $100,000 each are to be seen and heard by the privileged few in New York City. These are in the residences of Andrew Carnegie (Fifth Avenue), Senator William H. Clark (Fifth Avenue), Charles M. Schwab (Riverside Drive), and Frederick G. Bourne (Oakdale, L. I.)

The Aeolian Company, whose pianola has revolutionized the vast piano industry, is the maker of these remarkable organs, and it is stated that this company has kept so well apace with progress that despite the advent of newer instruments, the organ is the coveted prize for the home. This is so true that the number of organs costing in excess of $5,000 is extremely large.

But there are organs and there are organs. At least one man has made the development of the organ his life work, and it is the achievement of Robert Hope-Jones, which causes the subject to be treated in this volume, for the reason that he has invented in his unit orchestra, an instrument that is extremely likely to create greatly changed conditions in the world of music.

Mr. Hope-Jones is an Englishman, an electrician with a passion for the organ. The first demonstration of the unit orchestra took place at the vast auditorium at Ocean Grove, N. J., and there tens of thousands of music-lovers were attracted again and again to hear the instrument, which Mme. Schumann-Heink has pronounced the marvel of the present era.

Since exploiting the unit orchestra at Ocean Grove, the inventor affiliated himself with the famous house of Winlitzer, of Cincinnati, and after effecting several improvements, the attention of theatrical managers

SIXTY-THOUSAND-DOLLAR PIPE ORGAN IN THE RESIDENCE OF FREDERIC G. BOURNE

was called to the fact that this "one-man orchestra" would mean a saving of the salaries of the musicians, and at the same time give a superior orchestral performance. Already several managers have made the experiment successfully, and one manager controlling a score of theatres, has given an order for the unit orchestra to be placed in all of them. Of course, the instruments are costly, the price ranging from $5,000 to $25,000, according to size.

To those who decry the photo-play industry, it may be of interest to know that an enterprise like that of the American Vitagraph Company is quite as large in scope as that of the Metropolitan Opera House Company, while the development is going on so rapidly that one must wonder just what is the goal of this new element among showmen. To quote Marshall P. Wilder (a comedian who commands $500 a week salary):

"The Vitagraph people are the finest I ever had business relations with. Their system is one of the strictest rectitude, and I never was in a more congenial environment."

In the Vitagraph stock company are such players as William Humphreys, Van Dyke Brooke, Hal Reid, William Shea, Charles Kent, Lillian Walker and Florence Turner.

The film production of "Nicholas Nickleby," by the Thanhouser Company involved a cast such as one would see at a big Spring revival at a Broadway theatre. How can theatrical managers charging two

dollars a seat expect to stave off the encroachment of the photo-play, when the film producer outdoes him in almost every detail? I recognized at least three stars in the Dickens film, these were Victory Bateman, N. S. Wood, and Etienne Girardot (the original "Charley's Aunt"), but these were by no means featured, in fact the cast included a half dozen sterling players, yet the production is not offered by Mr. Thanhouser as extraordinary.

The American Biograph Company is the outgrowth of the Mutoscope Company, which came forth in the late nineties, following the cinematograph and greatly improving on the latter. It is to the credit of the Biograph Company that they have maintained their standard to this day, despite the vastness of the undertakings of their competitors. The biograph does not advertise its players, authors or producers, nor does the directors indulge in any publicity as to its output. In this the company stands alone. However, if there is one company among the manufacturers of film justified in such procedure, it surely is the biograph. The releases are always noted for the realistic portrayals and the company has to its credit a score of productions whose fame will endure for years to come; but one recent offering, "Under Burning Skies," though only three unrecognized players were cast in it, was unquestionably the very last word in simulating reality. Who the producer was, I don't know, but Mr. Belasco could not have emphasized the verity of the gripping recital, and that is the greatest compliment I can pay to the "Comedie Francaise" of the silent drama.

JOSEPH HART
Producer.

MARSHALL P. WILDER
Now an Entertaining Photo Player

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Henry Miller has achieved a larger proportion of successes with his offerings than any producer of plays in this country for the last seven years. Mr. Miller evolved "The Great Divide" and "Zira" while in control of the little theatre on Broadway between Twenty-eighth and Twenty-ninth Streets, now an office building. This theatre then known as "The Princess," was principally noted for its many failures, and the above named plays were practically the only ones financially successful there during the more than twenty years that the little hall was utilized for stage productions. At the Garrick Theatre Mr. Miller produced "Her Husband's Wife" successfully, despite the lateness of the season. Then came "Havoc," a play with only three characters, but which served Mr. Miller as a stellar vehicle for more than a year and is not yet shelved by any means.

In March, 1912 (at the Liberty Theatre), hardly a propitious season of the year to venture a new production, Mr. Miller presented "The Rainbow," by A. E. Thomas, the playwright whom Mr. Miller introduced with "Her Husband's Wife," and the new comedy is one of the sterling successes of a year notable for the number of enduring "hits." Mr. Thomas has been quite as fortunate as Mr. Miller himself, for although he has had a half dozen of his plays presented in as many years, all save one have scored, a record to be proud of, particularly for a native playwright.

In Ruth Chatterton, Mr. Miller has shown that he can "pick" players as well as plays. This young lady is already discussed as a candidate for stellar honors in the near future. Thus it will be seen that the rising generation of stage calling is after all to be reckoned

with. Mr. Belasco is to promote Mary Nash to the stellar ranks the season of 1912-13, and with such producers as Henry Miller, Oliver Morosco, and Lewis Waller very active, and planning productions for the new season, the stage will not enter on any retrograde movement just yet.

The native playwright is not only enriching himself as a result of the large royalties from his efforts, but several of the most successful have become quite important producers. Eugene Walter has not, however, been quite as fortunate as a producer of his own plays as have been the various managers, who assumed this burden for him, but Charles Klein is heavily interested with John Cort in the production of "The Gamblers," and also in the newest play from Mr. Klein's pen. The profits so far under this regime known as the Author's Producing Company have been unprecedentedly large.

The lay reader can hardly imagine the prosperous state of the truly successful play-author. If Charles Klein's earnings average less than one hundred thousand dollars annually, the fact will surprise those who know that such successes as "The Music Master," "The Third Degree," "The Lion and the Mouse," and "Maggie Pepper," play to gross receipts ranging from $8,000 to $20,000 weekly, and Mr. Klein generally has income from six plays simultaneously, some of which have as many as four organizations appearing in them at one time.

George Broadhurst probably will record the largest earnings in the next few years, particularly if his present gait is maintained. The career of this playwright is one of constantly increasing fame and fortune. "The Man of the Hour" had as many as four companies

playing on tour in one season, and "Bought and Paid For," an even greater success, is likely to earn for its author the largest annual income ever recorded in the world's history for a playwright.

Fortunate indeed is the author whose successes are controlled by William A. Brady, for here is a manager who develops the plays. Elsewhere I have dwelt on the manner in which Mr. Brady developed "Over Night," into an overwhelming success and expressing the need of more theatres for a producer such as he is. I learn, however, that Mr. Brady himself gives credit to Phillip H. Bartholomae, author of "Over Night," for the perseverance in this instance. Undoubtedly the credit belongs to both gentlemen, but that the tribute does fit Mr. Brady is evidenced by the fate of another play under the latter's direction. When "Mother," was produced at the Hackett Theatre the first few weeks, interest was wholly lacking, but Mr. Brady became attached to the play—he believed in it and decided it should have a long run. "Mother" is still potent, and yet Mr. Brady does not force plays on the public. I recall that the play presented by him just preceding "Bought and Paid For" was taken off after a few performances despite that the management was wholly unprepared for the disaster.

Speaking of Mr. Bartholomae, this young author having passed through all of the vicissitudes of his calling, feels that he is in a position to sympathize with some of his colleagues. Therefore he realizes that the struggling playwright of to-day is worthy of encouragement.

Mr. Bartholomae has announced that he will read every manuscript sent to him and offer advice as well.

Undoubtedly this procedure will result in uncovering much good material, and as this successful author, like Messrs. Klein and Broadhurst, is inclined to activity as a producer, the significance of his policy becomes apparent.

The season of 1912-13 will be notable for the dedication of more than a dozen new theatres of the first grade in New York City. This does not take account of the many new and beautiful auditoriums being erected for the presentation of photo-plays, and these latter are by no means inferior.

In the Long Acre district—the heart of the theatre zone—Al H. Woods will have the new Julian Eltinge Theatre as a home for the star himself and for the many attractions controlled by Mr. Woods. Not far away will be the new Cort Theatre, while Mr. Cort, in conjunction with Oliver Morosco and Edward J. Bowes, are erecting the new Illington Theatre on West Forty-sixth Street. Wm. A. Brady is erecting a second playhouse on West Forty-eighth Street, and Martin Beck's new Palace Theatre at Forty-seventh Street and Broadway will help to enliven the vaudeville situation. The Messrs. Shubert are also erecting a new theatre directly opposite Winthrop Ames, the Little Theatre, and Messrs, Shubert and Ames are jointly building two new theatres on West Forty-fourth Street on the site selected for the new New Theatre, the property having been secured from the founders, who have temporarily abandoned their ennobling enterprise. Then there is to be May Irwin's new theatre also on West Forty-fourth Street between the Criterion and Hudson theatres.

Practically every available site for a theatre between

LADY GREGORY

PRESTON GIBSON

LEGRAND HOWLAND

ERNEST CARTER

UNIV. OF CALIFORNIA

Playwrights and Composers

UNIV. OF CALIFORNIA

Forty-second and Fiftieth Streets within one block of Broadway on either side has been disposed of, but the end is not yet. The movement is certain to extend further uptown and the vicinity of the Century Theatre will in due course become the new theatre zone.

Such theatres as the Garrick, Herald Square, Daly's, Bijou, Weber's and even dear old Wallack's have all seemingly been passed up by the play-going public—of the list Wallack's alone has held its own due to the strength of the attractions such as "Pomander Walk" and "Disraeli," and undoubtedly the reverence for the name Wallack may serve to preserve this playhouse from the yawnings of the camera man who already has added besides the Savoy and Garden theatres to his imposing list, the Herald Square and Webers' theatres, thus, after all, the situation adjusts itself for, if the new theatres are offset by a corresponding absorption of first-class playhouses for moving pictures, perhaps even an improved condition of affairs will be recorded.

One cannot ignore the advent of the exclusively motion picture theatre such as is now being erected on the site of Mendelssohn Hall, and now comes forth a Mr. Pichardo with plans for a six hundred thousand-dollar theatre seating seventeen hundred and fifty persons devoted solely to the silent drama but enhanced through the engagement of a permanent symphony orchestra to give the best expression to the high-grade film to be shown here. This new theatre is to be called the Palace Theatre, thus making three new playhouses with that name.

Up in Montreal where I can recall not so long ago

the sheriff used to collect bills from theatrical men by serving warrants in the first instance to save time, and where, a quarter of a century ago, there was not a single theatre open regularly, there now are, besides the six stationary theatres of the first grade about fifty photo-play houses and these have been so prosperous that Mr. Conover, the leader of the film-world in Canada, who made a fortune with his nickel theatres, is now erecting the finest playhouse in the dominion. The cost of this establishment is said to be $300,000. Think of that, and in Canada, too, and yet this superb edifice will be the home of the pictorial drama.

In New Orleans a Mr. Fichtenberg has a chain of theatres all devoted to motion pictures. Here, too, a palatial class A auditorium is being erected costing several hundred thousand dollars while in Nashville, Tennessee, W. P. Ready, erstwhile real estate operator, began to build motion picture theatres two years ago. To-day he has by far the prettiest theatre in the entire state of Tennessee, seating sixteen hundred persons and far superior in every way to the theatres where high prices prevail. Can anyone wonder why prosperity prevails in the film industry, when the public is tempted to extend its patronage by large entertainments at absurdly low prices in theatres of unsurpassable beauty where the utmost attention and courtesy is bestowed at all times.

On June 2, 1912, Liebler & Company installed in the Century Theatre the Wurlitzer Unit Orchestra, the invention of Robert Hope-Jones, which the author re-

fers to elsewhere in this volume. Mr. Liebler had heard this marvelous instrument at Ocean Grove, N. J., and later in advanced condition at Buffalo, and he has been an enthusiast on the subject of "One Man Orchestras" ever since.

Hereafter the Century Theatre will dispense with musicians and it is likely that before the season of 1912-13 is far advanced that this wonderful scientific creation will be in general use. Over one million dollars in contracts are now in the process of fulfillment.

The big production at The Century Theatre next fall, however, "The daughter of Heaven," will have another claim to the interest of musical people, in that Mlle. Judith Gautier, daughter of Theophile Gautier, herself a musician of no mean ability, being largely responsible for the introduction of Wagner into France, is at work getting together bits of original Chinese music for this great play of modern China. She has found the Imperial March, and the Court Chant, both over 400 years old, and preserved in a manner peculiar to the Chinese, and a march written by the late Manchu emperor.

Mr. Lee Keedick has built up a vast industry in a field of which little is known even by the average amusement caterer.

Mr. Keedick's work is on an entirely different scale from the ordinary lyceum, and can hardly be classified under the same head, for the reason that he has specialized in world-renowned lecturers only, and has presented them under such auspices that for single lectures some of the speakers have drawn at the box-office as high as three thousand dollars.

Mr. Keedick manages celebrated figures of Europe almost exclusively and spends a couple of months each

year abroad arranging tours for the next season. In the management of these tours he has spared no expense, providing private cars for his speakers, giving them such comforts and luxuries as only a prima donna might expect.

Mr. Keedick has made it a rule to book only lecturers who are recognized as authorities on their chosen subjects.

Among the most noted speakers whose time he has controlled exclusively might be mentioned such famous ones as Sir Ernest Shackleton, Lieutenant-General Sir Robert Baden-Powell, Alfred Tennyson Dickens, the Countess of Warwick, John Mitchell, the great labor leader, and A. Radclyffe Dugmore. He has just closed a contract with Captain Roald Amundsen, the discoverer of the South Pole, who will come to America under his exclusive management. Mr. Keedick has extended his work so that he now books his talent either direct or through agents in the United States, Canada, England and Australia.

The writer believes that through Mr. Keedick's excellent policy many famous singers and players may find opportunity long after their artistic careers have ceased to profit them. Ellen Terry proved a potent lyceum star, and one can only conjecture as to the sort of attraction Adelina Patti would be if she were to elect to lecture on the "Methods of Voice Preservation," or on how she managed to preserve her physical self.

On May 1, 1911, William B. Feakins, who had been for two years the secretary of the Civic Forum Lecture

GUSTAV LUDERS
Composer of Comic Opera

GEORGE ARLISS

Actor, Composer, and Manager, Each in the Public Eye

WILLIAM FEAKINS
Lyceum Manager

Bureau, took over the interests of that Bureau and is now operating in his own name as its successor. Having had such noted persons as Commander Robert E. Peary, Sir Ernest Shackleton, Miss Ellen Terry, to manage, his name became widely known in the lecture field. Most of his work has been along the lines of sociology, literature and ethics, although he is always interested in anyone with publicity value, if they are the type with an appeal to the educated classes.

This season he has such noted persons as William Watson, the greatest living English poet; Mr. Elith Reumert, the Royal Danish actor; Beatrice Forbes-Robertson, who lectures on the drama, with illustrative readings; Dr. Yamei Kin, the noted Chinese physician; Madame Aimo Malmberg, the distinguished Finnish exile; Rabbi Stephen S. Wise, of the New Synagogue; Dr. Woods Hutchinson, the popular medical writer, and many other well known and interesting people.

He says that his best agents are Uncle Sam's postage stamps, most of his business being booked by mail.

He does very little of the regular Lyceum business, but works mostly through clubs, teachers' associations, and special organizations.

In November, 1911, Joseph Pulitzer passed away. This sad event having been fully chronicled in the press, is referred to here because of the deceased editor's great interest in every phase of musical progress. Mr. Pulitzer's benefactions, while living, were always characterized by that lack of ostentation so often in evidence with the truly great, but the bequest of

$500,000 to the Philharmonic Society, notwithstanding the conditions under which it has been bestowed, should stand out as a conspicuous illustration of good taste and discernment.

That a single individual should endow even so worthy an institution as the Philharmonic with such a prodigious bequest, amply proves the part played in musical progress by our public-spirited citizens. The all-important problem, however, is the manner in which this money is to be utilized. The direction of our symphony orchestras has not been an easy task and what the Philharmonic needs even more than Mr. Pulitzer's financial contribution is a policy similar to that observed by Henry M. Higginson in the conduct of the Boston Symphony Orchestra—the Philharmonic business affairs have always been muddled and at this time there is no indication of improved conditions.

Our wealthy citizens are actively co-operating for musical uplift all over the country. The general public is little aware of the amount of money spent by John Wanamaker annually for the musical education of deserving singers and musicians in the State of Pennsylvania. Moreover, there have been several instances where proteges of Mr. Wanamaker, after completing their studies, have attracted the attention of impresarios, through the success achieved by them at the concerts given in the Wanamaker stores.

CHAPTER XVII

Since the issue of the last volume Denman Thompson has passed on.

It was at 585 Broadway, between Houston and Prince Streets, the site of the old Theatre Comique, where I first saw Denman Thompson in the character of "Uncle Joshua." The "Varieties" of that day (1872) was by no means as refined as the modern vaudeville of to-day, and the sketch used as a frame for Thompson's quaint portrayal of the New England farmer was as racy and suggestive as the title, "The Female Bathers," would indicate.

Yet the wholesome sentiment expressed, as well as the human qualities of the character, which have so endeared play-goers of three generations to the deceased actor, were as apparent to me, despite the incongruity of the environment, while to the audiences of that day they were as vivid and potent in this primitive production as they have been for more than thirty-five years that the character of "Joshua Whitcomb" availed Thompson.

To this day, the basic situations and the dialogue of that little thirty minute sketch have been retained in every stage of development, though the "female bathers" were eliminated a very few years after the production at the Theatre Comique.

In a full three-act play, then entitled "Joshua Whitcomb," Thompson's portrayal of the New England

farmer was first seen at the New York Theatre in 1874. This establishment had been the home of the famous Worrell Sisters, and the house passed through more vicissitudes than any play-house within the memory of the writer. Its last use was as "Ye London Streete," and until very recently the site has been an eyesore to pedestrians in that part of the city. For more than ten years it stood unfenced, and occasionally some fistic event was "pulled off" under the guidance of the American Athletic Club. At this theatre, Thompson played the famous character for several months to beggarly patronage, though the cast could not be excelled, if, indeed, it has ever been equalled to this day. Julia Wilson was the "Tot," the best ever seen in the part. Albert Klein, a brother of the famous playwright, Charles Klein, was the Boot Black, and none who were permitted to witness his rendition of this role will ever forget the artistry and human vitality with which he invested it. Walter Gale was the Tramp, "Happy Jack," and he played the part for nearly twenty years. Gale was very close to the dead actor, the two being inseparable until, for some reason unexplained, they parted company. Gale was one of the pall bearers at the funeral, at Swanzey, and his presence there must have been as impressive as it was appropriate. George Beane was the "Cy Prime"; the rest of the roles were in the hands of what may be called untheatrical persons, who were selected because of their fitness to the types portrayed. That they qualified is best shown by the fact that in the cast at the time of Thompson's death were several members of the original production, including Gus Kammerlee and Mrs. Van Dusen.

JACOB LITT
(In Memoriam)

JACOB WENDELL, JR.
(In Memoriam)

HEINRICH CONREID
(In Memoriam)

Thompson himself was not born in Swanzey, N. H., but his father was, and the Thompson homestead in the New England village provided the frame and setting for the play, while all of the characters were taken from real life, from amongst the members of the dead actor's family and his acquaintances, thereabouts.

Denman Thompson was born in Pennsylvania; his early life was full of the struggles and vicissitudes which had to be endured by the thespians of that day. As a young man, he went to Canada, and for more than ten years he was a stock actor in Toronto, where he accumulated a vast experience, not dreaming that he was destined to play one character for more than thirty-five years, a record unapproached by any player in the world's history.

Prosperity did not come quickly to Thompson. When it did come, strange to say, it came as the result of the expert showmanship of James M. Hill, a Chicago merchant, who had the foresight to see the tremendous worth of Thompson's artistic and truthful rendition of a wholesome character. Hill entered upon the scene wholly untrained for theatrical management, but he understood human nature, and he was prepared to lose $100,000 if necessary in an effort to make the public understand the merits of his attraction.

Hill did not, as may be supposed, "advertise like a circus," nor did he use any adjectives in his announcements. His ideas were best conveyed by his expression to the writer at the time:

"I have got the goods, and I am going to sit down and wait till the public finds it out, if it takes a year."

Only one night stands were visited, and business was not large. Then Hill decided to stop two nights in

each city. Here he noticed that the second night always recorded an increase in the box office receipts. Then Hill took his star to Cleveland for a week. The opening night saw a theatre one-third full, but enthusiasm was at a high rate, the press notices were eulogistic, the comments in the lobby (Hill was wont to listen to these intently), were unanimously favorable, and to the merchant manager's delight, the business increased each night until Friday evening the capacity of the Euclid Avenue opera house was tested.

Hill, now convinced of the tenability of his position, began his real campaign. "I am going to New York to get a theatre for one year, and I shall put this wholesome play on the stage and wait until the public is attracted."

He leased the Fourteenth Street Theatre, announced his play and star in the most modest manner. The audiences the first week were so small that Hill's friends and his colleagues of the theatrical profession foresaw disaster, but the intrepid Yankee showman busied himself with counting the heads of the small audiences, and listening to their comments as they passed out of the playhouse. He observed that there was a very slight increase each night, and that the praise was unanimous.

At the end of the third week the box office recorded a very slight margin of profit, and to Hill's delight the advance sale was steady. People were finding their way to the theatre, long noted for its disastrous career.

On the fourth Sunday, and preceding the commencement of the fourth week of the engagement, Hill reserved an entire page in every Sunday newspaper in New York, but the advertisement absorbed less than

three inches of space (all the rest of the page being blank) and read as follows:

Denman Thompson
as
Joshua Whitcomb
is at the
Fourteenth Street Theatre.

That was all, but it was enough. The public began to flock to the theatre; seats were bought weeks in advance, and then the New York Herald came out with a half page of eulogy of the performance, praising Denman Thompson and the play in unmeasured terms. The Herald was called upon to publish many letters from the heads of families thanking its editor for having so effectively called their attention to a worthy stage offering.

The run of "The Old Homestead" at the Fourteenth Street Theatre lasted all of one year and a part of another. Then the star and play went on tour, carrying everything before them for a long period.

"The Old Homestead" was written by Denman Thompson and George Ryer. It really was much the same in nearly every particular as the original production, save that it gave opportunity for scenic embellishment and a more elaborate musical setting, but the character of "Uncle Josh" and all of the other beloved creations of the older play were practically unchanged. But the fame of Thompson and the wholesome play became so pronounced that the public was attracted from "the woods" to an extent never before heard of. Thousands of country folk, to whom the in-

side of a theatre was an unknown luxury, saved up their pennies awaiting an opportunity to see "the play of a century." Conditions were like this when Gilmore and Tompkins arranged to produce the play at the Academy of Music, where it ran the better part of each year for three consecutive seasons. The firm publicly stated that their profits from this one play alone sufficed to pay the cost of the purchase of the big Academy of Music property.

It is estimated that ten million persons have seen Thompson's portrayal of "Uncle Josh." The play was often presented by two or three companies simultaneously. Thompson himself played the part more than ten thousand times, though in recent years he was so enfeebled that his appearances became intermittent, and often he was obliged to go to the homestead at Swanzey and leave the portrayal of the great character to his understudy.

In 1910, greatly through sentiment and partly through a desire to avail himself of the lesser labor, Thompson accepted a ten weeks' engagement at $2,500 a week in the vaudeville houses, when the old sketch "Joshua Whitcomb," was presented almost identically as it was thirty-five years ago, but in the Spring of the same year the demand for "The Old Homestead" became so persistent that the venerable player was induced to inaugurate a lengthy tour. It was during this time that he made his last appearance in New York at the New City Theatre, and the star and play were yet so potent that the largest engagement of the season at that theatre was recorded.

The impression that Denman Thompson was a

wealthy man is but natural, but it is not likely that he left a very large fortune. He was very liberal, and his philanthropy was of that character which is rarely given publicity. He gave unostentatiously, and the calls on him were persistent. Unfortunate members of his profession will have much reason to regret his demise, for to them he gave with so generous a hand that efforts were often made to protect him from impostors, but he used to say, "The poor devils have to live, and why should I judge them?"

His body lies in the little cemetery opposite the old homestead which provided the frame and setting for his wonderfully successful play. He will be mourned by hundreds of thousands who were endeared to him because he gave them a chance to breathe in an atmosphere pure and wholesome. He portrayed in a wholly human way a character so honest and lovable that the desire to pay tribute to his memory is likely to be prolonged for years to come.

Henry Lee, for years one of the best known character actors on the American stage, died in a hospital in Chicago on November 9, 1910, of pneumonia. He had been appearing in vaudeville for several years, giving a sketch called Great Men, Past and Present, in which he impersonated a number of prominent persons. His stage career dates from the early seventies, when, at the age of sixteen, he made his professional debut at Wood's Museum, now Daly's Theatre, in New York. He appeared with traveling

companies and with many stock organizations, including Wallack's, in New York; McVicker's, in Chicago, and the Chestnut Street Theatre, Philadelphia. He went to London with McKee Rankin and also supported Fanny Davenport two seasons. He was a member of Mrs. James Brown Potter's company during her early tours in this country, and was also at the head of his own company as a star. He played in Monte Carlo with James O'Neil, and also starred in that play in England. In 1895 he went to South Africa, where he was interested in the mines and became wealthy, only to lose his fortune in the Jamison raid. He began his stage life over again, first in London, and later coming back to the United States. He has appeared in a number of Frohman productions, and was the original Simonides in Klaw and Erlanger's Ben-Hur. His home was in New York City. He was born in 1857.

The death of Henry Lee was not accorded the prominence in the public press that would have been meted out to him a generation ago. Perhaps this is due to the fact that his achievements were little known to modern writers, but for all that the news came as a shock in the circles in which he was once a conspicuous figure. The greatest misfortune that ever befell Lee was the success which he achieved in London in the music halls in the specialty which ever after he was enabled to conjure with. "Great Men, Past and Present," was his undoing. Lee tried hard, too, to regain the place he had made for himself on the legitimate stage, but he was regarded as a vaudevillian, and this is one instance where vaudeville really did retard a career. The efforts which this man made to "come back" were truly of a herculean order. Once, and

once only, was he able to obtain a hearing on Broadway, and that was in Ben-Hur. Mr. Erlanger knew Lee's qualities and engaged him for the role of Simonides. Lee would save up his vaudeville earnings until he had accumulated a few thousands dollars and then he would embark in some enterprise which would permit him to shine as a dramatic star. In this manner he was able to produce Cyrano de Bergerac, in the title-role of which he was more than favorably compared with the late Richard Mansfield; but after a few weeks of unimportant Western territory "Great Men" was revived to keep the wolf from the door. Henry Lee was unquestionably one of the greatest character actors on the stage. Even the vaudeville managers frowned on his ambitions, and when he sought bookings in a playlet they were refused him, for the managers contended that he was a specialist. "Great Men," or nothing, was their ultimatum, and it broke Lee's heart. In these days, when players are made in a night, such training as Lee received is, of course, unobtainable. He was a member of the superb stock company in Wood's Museum (where Daly's Theatre stands to-day, and very little changed at that), which included such sterling actors as Thomas W. Keene and Louis Aldrich, and here he played two performances daily, interpreting a different role every week, and often a half dozen widely different characters in the same period. It was in "The Stranglers of Paris" that Lee first scored to an extent that stellar honors were accorded him. Unfortunately, he was a very poor business man. His procedure, as a rule, was decidedly ill advised. A little over a decade ago he went to London, where he was always highly re-

garded. It was there that he conceived the idea of the vaudeville specialty. To the writer Lee had always expressed himself as deploring the vogue which this effort brought him. I have been with him when he would send a message to some manager offering to cancel all his vaudeville engagements, which at the time brought him a weekly provision of $500, if he could get one-fifth of this sum to originate some new role on Broadway. But it was not to be. In the last two years the vicissitudes and experiences which Lee had gone through were simply unbearable to a man of his make-up. In his efforts to lift himself out of the rut he became so involved that even his "plant," by which he could earn his vaudeville salary, was hypothecated. His position was truly desperate. Finally this fine artist was forced to make a tour of second rate vaudeville theatres at a reduced salary, and this was the last engagement of his long and remarkable career. Henry Lee had a heart so big that the tears would come to his eyes at the mention of distress of a friend. He gave away his money in hard times as readily as in his palmy days. To those who knew him well the struggle Lee made to keep up his outward appearance and to stave off the gradually evident signs of adversity was simply heartrending. He was not without his faults, but from these he alone suffered. With his demise the stage has lost a great actor—far greater than, perhaps, posterity will record.

Edward Harrigan passed away in 1911. His popularity with New York theatregoers was of such an

enduring character that he was a potent attraction for many years after he had ceased to provide compelling stage material with which he was wont to conjure and which for a period of twenty years came from him seemingly without effort.

Ned Harrigan resented with all his might the encroachment of modernism and he refused until his finances had become in a depleted state, to bow to the new conditions prevailing. He never wrote anything after "Reilly and the 400" that availed him, and his losses after he separated from Tony Hart were so large that only the precaution used by Mrs. Harrigan served to save the theatre he had erected with the profits of his most popular plays. This theatre, now known as the Garrick Theatre, has brought an annual rental in excess of $20,000 ever since he leased it to Richard Mansfield.

But Harrigan had always up to the last been in demand, and up to about two years ago he was never without an engagement. Twelve hundred dollars a week was paid to him by the Modern Vaudeville Managers to appear in a sketch, and he never faced an audience in those engagements that did not tender him an ovation. In fact, Ed. Harrigan usually was forced to make a speech every night he appeared.

Strange as it may appear, Harrigan was wholly unable to prepare new plays in his later years, but his popularity was so tremendous that not only he himself was a drawing card under any and all circumstances, but all of the favorites of his "Mulligan" days prospered ever after, such as Annie and Jenny Yeamans, John Wild, Dan Collyer, Ada Lewis, John Sparks and Harry Fisher, while Tony Hart was simply

idolized to the day of his death; but, alas, poor Tony, like Ned himself, after they separated, was absolutely unable to find any potent vehicle with which to score, but it mattered not what they had to offer, the favorites of the old Harrigan and Hart regime at dear old "514" Broadway had endeared themselves for all time with their public.

I recall how Harrigan, flushed with the great success of his series of local plays, became ambitious to evolve a serious drama. He had just been burned out at "514" Broadway, and as a stop gap leased the old New York Theatre (728-730 Broadway) where for thirty years every manager "came a cropper" until the house actually became known as the "Jonah theatre." Here it was that Harrigan produced "The Black Bird," with DeWolf Hopper in a serious role. This was before the day of Hopper's comic opera vogue, but the play was a failure—though Hopper had scored a hit.

The biggest hit Harrigan ever evolved was "Squatter Sovereignty," though the author-actor himself did not recognize this fact, and his favorite roles were "Pete" and "Old Lavender."

"I found out what the public wants long ago," said Ned to this writer. "They want to cry a little and laugh a little—give them sixty per cent fun, twenty per cent pathos and twenty per cent melody and the world is yours."

The recipe is given here for what it should be worth —for while Harrigan could not keep up to the modern demand, his method and execution might well be emulated by the playwright of to-day, and even of to-morrow.

Harrigan went to the Five Points and the Ghetto

district to find his types, and he was wont to "stake" the original of any of his characters, provide them with a temporary home where their characteristics could be studied and idealized, not only by himself but by those whom Harrigan had engaged to portray the roles.

Nothing in the way of stage management that I have ever been called upon to observe impressed me so much as Harrigan's staging of the famous "Babies on Our Block." It was merely one of Dave Braham's plaintive melodies, but the "business" introduced by what was supposed to be supernumeraries was so artistic and so realistic that the ditty became the talk of the town.

"They are passing on now with no little impetus—Denman Thompson to-day, William S. Gilbert to-morrow and Ned Harrigan the next day," was the way a friend put it to me the other day—but, however the order of their going, the world will never look upon their like again. We progress in much, but one may not be regarded as a pessimist if he asserts that the great figures of the stage calling of yesterday are not likely to be replaced.

The revival of "H. M. S. Pinafore" has once more shown us the inartistic and often inefficient calibre of the all-star cast; and, after all, who shall say that the casts given Pinafore a generation ago were not superior, even in the name phase of the subject? The Boston Ideal Opera Company and the Haverly-Davis Church Choir Company gave renditions of Pinafore

wholly beyond the achievement of to-day's all-star cast.

Jessie Bartlett Davis was the "Buttercup" in the Haverly organization. Please, may I ask, where in all America can we find a Jessie Bartlett Davis to-day? Not speaking of her Buttercup particularly, superb as it was, but have we to-day an artist of her calibre in the operatic field whose songs are such that she can run the whole gamut from grand opera to "Buttercup?"

I shall never forget the "Faust" in which Patti had Mrs. Davis for her colleague as Siebel, but it was her career in "The Bostonians" that will cause the fame of Jessie Bartlett Davis to endure for all time. It is a question if any one song is more popular to-day than "Oh, Promise Me," which she interpolated in the score of "Robin Hood."

Jessie Bartlett Davis was distinctly an artist of extreme temperament and this gave her a magnetic influence with her audiences, not only in voice, but in appearance and in action.

Unlike most American singers, she wisely concluded to cut out the craze for honors in Italian opera, and confined her career, except one season with Adelina Patti, to English opera, both grand, sentimental and comic. It will be remembered that she was equally as successful as Azucena in "Il Trovatore" as she was as Fatinitza, the queen in "The Bohemian Girl," or as Alan-a-Dale in "Robin Hood," or Carmen in the opera of that name, as Little Buttercup in "Pinafore."

In private life she was the most considerate and tender of mothers and the most generous of friends. Her death was untimely. She sleeps in Oakwood Cemetery,

JESSIE BARTLETT DAVIS
(In Memoriam)

FLORENCE CLINTON SUTRO
(In Memoriam)

Chicago, and on the monument of granite that marks her resting-place is inscribed a quatrain of a verse of "Oh, Promise Me" that was never used in the song:

"Come to me, sometime, from that distant shore,
"Caress and comfort me as in days of yore,
"Triumphant over death our love shall be,
"Oh, promise me! Oh, promise me!"

Jessie Bartlett Davis bore two children, boys, one of whom died in infancy. The other, Will J. Davis, Jr., is in the theatrical business in Chicago, is the father of a Will J. Davis the third, and a daughter named Jessie Bartlett Davis, who very greatly resembles her talented grandmother.

The career of William J. Davis provides so much interesting data anent theatrical history that its recital here has a double value.

The late Julian Edwards was born in Manchester, England, on December 17, 1855. He studied music under Sir Herbert Oakley, at the University of Edinburgh and later under Sir George Macfarren, an eminent authority on harmony. In 1875 he joined the Carl Rosa Company as Maestro al piano, where he gained considerable experience. He became conductor of the Royal English Opera Company in 1880, and held that position for more than five years. During this time, his first opera, "Victorian," was composed, and was first produced at Sheffield on March 6, 1883.

It was favorably received in all the principal cities of England, including London, where it was played at Covent Garden, in January, 1884, under Mr. Edward's direction. In July, 1888, Mr. Edwards came to New

York as conductor to the J. C. Duff Opera Company. He was associated with that company for several years. On April 14, 1892, his first comic opera was produced by the Digby Bell Opera Company, in Baltimore. "Friend Fritz," a musical comedy, adapted by Stanislaus Stange, from Erckman-Chatrian's "L'Ami Fritz," was presented by the Manola-Mason Company at Herrmann's Theatre, on January 26, 1893.

On November 22 of the same year, Mr. Edwards returned to the higher form of serious opera, and "King Rene's Daughter," adapted by the composer himself, from Henrik Hertz's play, was produced at Herrmann's Theatre, which work at once established his fame as a composer of merit. Then followed:

Madeleine, or the Magic Kiss.....July 31, 1894
The Goddess of Truth.....February, 1896
Brian Boru.....October 12, 1896
The Wedding Day.....April 8, 1897
The Jolly Musketeer.....September 25, 1898
The Princess Chic.....December 31, 1899
Dolly Varden.....December 23, 1901
When Johnny Comes Marching Home October 6, 1902
Love's Lottery.....September 12, 1904
His Honor the Mayor.....October 16, 1905
The Girl and the Governor.....October 8, 1906
The Belle of London Town.....November 19, 1906
The Gay Musician.....April 29, 1908
The Motor Girl.....June 10, 1909
The Girl and the Wizard.....September 4, 1909
Miss Molly May.....December 6, 1909

Mr. Edwards wrote music for several plays, namely: "The Wooing of Priscilla," "King Robert of Sicily," "The Cipher Code," "In a Balcony," "The Land of

Heart's Desire," "In the Palace of the King," "A Gentleman of France," "Quo Vadis," "Gringoire," etc.

He also wrote a short, one-act grand opera, on an American theme, called "The Patriot."

Mr. Edwards' last appearance in public was on April 3, 1910, when he conducted his oratorio, "Lazarus," the first American oratorio ever given at a Sunday night concert at the Metropolitan Opera House.

His sacred cantata, "The Redeemer," is well known and is frequently sung; also his cantata, "The Mermaid."

He has left several works in manuscript, notably a grand opera, "Elfinella," an opera comique, "The Honeymoon," and an oratorio, "Mary Magdalen," which is incomplete, besides songs, orchestral pieces, and a quintette for piano and strings, etc.

He was married in New York, on January 9, 1889, to Miss Philippine Siedle, a soprano, who created the role of "Preciosa" in his opera, "Victorian," when it was produced in 1883, in Sheffield, England. She retired from the stage after her marriage and devoted herself entirely to assisting Mr. Julian Edwards in his work.

Their ideal life together, was abruptly terminated by his death on September 5, 1910.

FROM THE SPEAKING STAGE TO THE SILENT DRAMA

Interest in the silent drama has been so increased in the last two years that the writer has deemed it an obligation on his part to enlighten the ladies and gentlemen of the speaking stage as to the opportunity

which now awaits them in the vast industry that is now really an important factor in the general theatrical scheme.

No better method could obtain than to seek out some player whose experience on the speaking stage has enabled her to conjure in the newer field, and with this object in mind, the writer has asked Miss Florence E. Turner, better known in the film world as "The Vitagraph Girl," to impart to the readers of this volume her experience, particularly that portion having to do with moving-picture plays.

Miss Turner's success before the camera has been so great that the Vitagraph Company, despairing of her health conditions, sent her out to California in order that she might become fully restored before resuming her sway in picturedom, and it was at Topanga Canyon, Cal., that the queen of the film world was located and where in her convalescence she prepared the following:

Ever since I can remember the stage has always held a tremendous attraction for me. Having come of a theatrical family, possibly this is not surprising, for my grandmother and mother, in their day, played with such stars as Booth, Barrett, McCullough, Maggie Mitchell, Lotta, Clara Morris, Salvini, Mary Anderson and others. My father was an artist in oils of no small ability, and the best amateur actor of his class at Yale.

When first old enough to walk and speak, my greatest pastime was to line my dolls in a row, pretending them to be the audience, and "act to them." And how I did act! Tragic and pathetic scenes were worked up in fine dramatic style. I'd weep real tears until

my small nose was a wonderful shade of crimson, and I was quite wrought up with emotional "acting," and sore all over from my repeated falls and "faints" during the progress of the scenes. For true to the prevailing method of playing in those times, I could not conceive of any heroine who did not "faint" every minute, suffer untold agony through the three acts, and die in horrible torture in the fourth.

But it was at the tender age of three that I was destined to make my debut upon the real stage. And such a debut! My grandmother and mother were then playing in "The Romany Rye," a very popular success in those days. A number of children was used in the production, and the manager, having heard of my budding histrionic aspirations, suggested that I appear. It was finally arranged. During the day I'd been carefully drilled, told to stand in line with the other children, do the "business" as they did it, and then exit. I solemnly declared myself equal to the wonderful occasion. The great night came. All the children were provided with kitchen utensils—their "props" for the scene, and I being the smallest child of all, had an enormous dishpan which almost concealed my small person from view when held before me. We all waited solemnly in the entrance until the manager uttered the magic word "Go!"—and "on" we went, myself in the lead. I had on new shoes which squeaked gorgeously, as I nobly trotted down to the place assigned me, and waited. The leading man entered, paused, waiting for the "hand" to greet him, when I suddenly spied my grandmother on the stage and, walking away from the line of children, gravely went squeak! squeak! squeak! all the way down to

the footlights, across the immense Grand Opera House stage. Everybody waited and wondered. Of course the action of the play ceased, the leading man paused with open mouth, the "house" leaned forward expectantly. I had the entire attention of company and audience. I half turned toward the stage, and renewing my grip upon the dishpan with one hand and melodramatically waving the other toward my grandmother, remarked in a high, clear voice: "Tudie, I've got the dishpan!" ("Tudie" being my pet name for her.)

Of course, everyone roared, the company was all broken up, the audience howled and applauded. I bowed gravely, decided my "act" was about over, turned and squeaked all the way back to my place again. The play proceeded without further interruption, and at the proper time I made my exit with the others. Behind the scenes there was quite a demonstration, all wished to pat the head of the "new leading lady," so you see my "debut" was a howling success, at least. That was the beginning of my stage career as a child. I had notable seasons following, playing Timmie, in "White Slave," the Count, in "Siberia," Meenie, in "Rip Van Winkle," "Little Lord Fauntleroy," Nellie, in "The Silver King," and Shakespearean repertoire with Robert Mantell and Mme. Modjeska. School then intervened for several years, and all during that period my one puzzling thought was how was I to re-enter the profession and become a success? And the years seemed so long until I could leave school and secure the all-desired start. Meantime I contented myself by writing plays, rehearsing them, "coaching" the boys and girls, and

"putting on" these marvelous productions with great gusto.

I just passed sixteen when the all favorable opportunity arrived. A Brooklyn theatre advertised for "twenty-five extra ladies," and I immediately decided to be one of them or die. Trembling with my audacity I took the car for the theatre the next morning instead of for school, arriving at the stage door breathless and scared, and much too early. About one hundred girls had gathered, all chattering eagerly about this or that engagement, and telling their troubles. I was amazed at the familiar manner in which they addressed one another and the way they discussed their most private affairs aloud. A prolonged stare was accorded my entrance, also an icy silence; then the chattering again broke out worse than before. I sat and waited, feeling again the old delight remembered when a child, of the dark vast "house," the sets of scenery, the hustling workmen, the "smelly" wonderful odor of the grease-paint and the theatre! Suddenly there was a lull—that the manager had arrived was evident. There was a hurried scrambling to get in line, a few suppressed giggles and much surreptitious powdering of noses and rearranging of hair. The important personage loomed into view, passed the line slowly, taking mental note of each one's attractions, likewise shortcomings. I felt much as a slave must have in the olden times being up for sale, and bought for so many sheckels. The manager had now reached the girl next to me; I knew my turn had almost come; my heart was in my mouth. He had come to me, he was looking at me hard; I clenched my hands hard and tried to look uncon-

cerned; it meant so much to me! So much! He waved me off, remarking briefly, "Too little and too young," and passed on down the line. I retired to a pile of scenery at the rear of the stage, seating myself. I repeated bitterly, "Too little and too young!" Always the same old cry; no one to give the great first lift which meant so much. Would I always be too young? I must get over that difficulty some time, I pondered. Meantime the manager continued the work of selecting, discarding, considering, while my wounded feelings refused to be soothed. I could not believe that those girls would be any better actresses than myself, once were I given the chance.

The manager shouted, "All clear!" and was starting to rehearse the selected people when he spied me. "I thought you were told you weren't needed," he called over, without ceremony. "You did," I responded with all the dignity possible with all those eyes upon me, "but I just thought you might change your mind."

"It isn't changed," he answered gruffly. "We don't allow strangers during rehearsals; you'll have to go." So go I did, while all those detestable girls giggled at my discomfiture and my forced exit.

Outside the door I hesitated again. Oh, it did seem so unfair! To be cast out when one was only longing for the one great chance! I could hear the manager's agitated voice through the door, the noise and the excitement I so dearly loved, the men and women trying to play the scene as he wished it played. My interest and anxiety grew. Under cover of the noise I slipped onto the stage again and hid there behind a scene. The super-master was going over and over the situation, vainly trying to put some life,

some feeling into the would-be actresses before him. It was a mob scene, and he had "tried out" girl after girl to be a leader of the mob, only to wave her back into the "ranks" again, and "try out" another with the same result.

"Oh, wake up!" he roared. "Don't go to sleep! You're after this man's blood, remember! You hate him, he has done you all an injury—now yell, howl! You're going to murder him! Now all try it again!" The last "leader" he had selected came forward, and with a Delsarte gesture of her hand, waved one flabby fist aimlessly in the air, and in a nice five o'clock tea manner, and a quite conversational tone, remarked: "Oh, dear! oh, horror! We hate him! Let us murder him!" and stepped back again in a real lady-like and refined manner, which was the despair of the stage manager and super-master.

He mopped his perspiring brow in disgust. "Great Scott!" he groaned; "isn't there someone here with some animation who can lead this bunch an' make 'em act?"

"Yes, I can," was my seemingly calm announcement, as I stepped forth from my hiding place. The girls glared, but the manager grinned. "You here yet?" he demanded. I nodded, silently beseeching the exhausted perspiring victim to just give me a chance. He arose. "You can't be much worse than they are," was his flattering comment. "Start in and let's see what you can do. Now all together once more—begin!" And I did. I howled until hoarse and breathless. I screamed and yelled, hurling maledictions upon the head of him we hated. My hair came down in the scuffle, my clothes were soiled and torn.

In the wild struggle where I was seized, I fought and kicked and scratched my captor until exhausted and worn out, and the stage was one mass of howling Revolutionists. I had "waked them up." I was "all in," but what cared I? For the manager had pronounced me engaged, and I was to be "a real, live, honest-to-goodness, grown-up actress!"

Well, that was the beginning. Several weeks with this company were a good start, and I learned many things. Then came small parts with Sir Henry Irving, Julia Marlowe and Viola Allen. Larger roles followed with Joseph Jefferson, Sr., Robert Mantell, Richard Mansfield, Grace George and others. I then accepted a musical engagement by way of variety, and then followed my vaudeville sketch for a season. During the late Spring of 1907, while "resting," my vaudeville partner (the late Mable Cranley, of Faversham's company, a fine young woman and an excellent actress) suggested that I fill in a few days playing for motion pictures. Applied to the American Vitagraph Company and was "tried out." Proving acceptable I spent many pleasant weeks playing before the camera. It was new and interesting work to me, proving thoroughly enjoyable and full of novelty.

I was only engaged by the day then, with others, as that was before the stock company motion picture era had begun.

In the Fall (October, 1907) I was fully prepared to go abroad with an Italian pantomime company, playing the role of an Italian street gamin especially written for me. It was a splendid part, and during rehearsals I reveled in it. Everything was prepared when Mr. Smith, of the Vitagraph Company, asked

me to give up my European engagement, and become a permanent member of the company. I did so, and was the first leading woman in America to the first motion picture stock company in the business.

Then there were seven men connected with it. The firm (Mr. Smith and Mr. Blackton), one stage director, two actors, one property man, and a scenic artist. Now there are, besides the firm, ten directors, about sixty performers, eight property men, eight scenic artists and six interior studios (or stages) where formerly there was one.

Including the office, wardrobe and scenario department, developing and printing rooms, film and property rooms, there are now about three hundred and fifty people employed. It has been most interesting to me to see the small place grow into the tremendous enterprise it now is. And all in less than five years! It seems hardly credible. I have played nearly a thousand roles before the camera, and have loved them all. That versatility is a player's greatest asset in this profession can be imagined from the following roles I have been fortunate enough to be successful with:

Francesca, in "Francesca da Rimini," the English slavey in "Davy Jones" series; Topsy, in "Uncle Tom's Cabin"; Juliet, in "Romeo and Juliet"; the Old Mother, in "A Dixie Mother"; Lucy Manette, in "Tale of Two Cities"; Jessica, in "Merchant of Venice"; Elaine, in "Launcelot and Elaine"; the woman, in "Jealousy," and wives, sweethearts and boy parts innumerable. The latter I am particularly fond of.

Have nearly been burned several times while doing some very trying "fire scenes"—fell once in an airship,

been thrown from a couple of horses, and had to fall several feet into a trap while portraying Amy Robsart, in "Kenilworth." Then young girls write me to please place them with our company, as "motion picture work is so easy!"

There are many feats of danger connected with the business, for unlike the stage, dangerous scenes are not "faked," but very real and exciting. The most serious, or what might have been the most serious feat I ever accomplished from a dangerous standpoint, was jumping out of a rowboat into the ocean, and unable to swim a stroke. It happened thusly: It was long before I was engaged permanently when the director 'phoned me that they wanted a young woman to fall from a boat into the water at Brighton Beach. He explained that the young woman must be nicely dressed in white gown, white hat, shoes, parasol, etc., in short, would I do it? I told him yes. Forthwith after arraying myself in my best white bib and tucker, presented myself at the Vitagraph studio. My appearance having been approved by both the firm and director, Mr. Blackton said: "How good a swimmer are you, Miss Turner?" "Oh," I remarked quite casually, "I don't swim at all, never been in the water, in fact." The three of them gazed upon me much as they would examine a harmless lunatic at short range—a lunatic, but still a harmless one.

"I'm not a bit afraid," I persisted, "so don't be alarmed—I'll get along very nicely." There was much argument, the three against one, but I finally prevailed and we sallied forth to Brighton Beach to do the scene. I was rowed far out from shore, and when a handkerchief was waved to me from the camera—

the signal—I promptly stood up in the boat, apparently lost my footing and fell over backward, head first, in the coldest and saltiest water it has ever been my pleasure (?) to know. Down, down I went—it seemed endless, until suddenly I felt myself rising once more to the surface. The three swimmers who were to rescue me were, as yet, nowhere near me, so as I was supposed to be drowning, the only thing to do was to go down a second time, which I did. Upon rising again I was promptly seized by one of the swimmers, who had at last reached me. We all swam (or rather, they did, towing me), back to shore, where I blessed my rescuers, and thanked them in a truly touching but very moist scene.

Everyone said that I took an awful chance; suppose it's true, but at any rate, have lived to tell it, and was on hand for more work the next day.

Another time was lashed to a mast, set afloat in the ocean, supposed to be dead and clasping my baby (a dummy) to my apparently pulseless breast. And people "stormed" about on the beach, demanding that the poor ill-treated exposed baby be brought out of the cold and wet immediately!

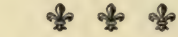
The public has been more than kind to me, and I take this occasion to thank the millions of friends I have made all over the world, through the marvelous medium of the camera, for their splendid support, their interest and encouragement.

The many kind letters received from them are always a source of infinite wonder and delight to me, a constant incentive to give, as indeed I always have, the very best there is in me.

The courtesy of the Vitagraph firm always accorded

me will ever make my labors for them a sincere pleasure. I take a wonderful pride in their splendid friendship for me, and the best work I can ever do will never be quite good enough either for them or for my public.

FLORENCE E. TURNER.



If new volumes of stage reminiscences are to come forth in the near future it is surely due to the increased interest in this class of literature, and it is well that some of the ladies and gentlemen best qualified for such efforts should be provided with incentive to write their memoirs. I can think of no one contemplating a work of this character from whom so much may be anticipated as from the effort of Henry Clay Barnabee, for it has been my privilege to know the author intimately, and I am able to promise the thousands who will include the Barnabee memoirs in their libraries, a treat such as may come once in a generation. Barnabee's stage career alone would provide material for a voluminous work, while the halcyon days of the old "Boston Ideals" and the dear old Bostonians, will prove a welcome theme, but the readers of the Barnabee work have much more to expect, for "the grand old man of comic opera" comes from one of the oldest Colonial families.

Though the stage and its people are the vital theme of the forthcoming volume, the early chapters are to treat of New England in the Eighteenth Century, and even go still further back. In the preparation of this interesting volume Mr. Barnabee has been very for-

tunate in securing the co-operation of Mr. George Leon Varney, a distinguished writer, who, in his home in Wisconsin, is preparing the copy for the publishers from the Barnabee notes.

CHAPTER XVIII

THE ELECTRICAL SIDE OF THE THEATRE

The modern advancement in the perfection of the visual element of theatrical production, especially in performances of an operatic or spectacular nature, has contributed in no small degree to the public's enthusiastic liking for the stage. Audiences are captivated by the marvelously realistic reproduction of natural phenomena in form and motion. The theatre-going public senses the greatest pleasurable emotions when it sees action delineated in a realistic atmosphere; its attention follows easily, animatedly the unfolding of the play when the imagination is not distracted by grotesquely inadequate scenic accompaniment. Reality is the thing. Even the mint in the Colonel's breakfast julep must be real mint.

In the striving for realism through the refinement of representation that there might result a harmony of the whole, electricity and electrical devices have played a most important part. It is only through the co-operation of the electrical engineer with the manager, playwright, actor and artist that Shakespeare's desire, "To hold, as 'twere, a mirror up to Nature," has been brought to its present excellent consummation.

Naturally, the stage of a playhouse is the cynosure of expectant eyes, and here both thought and labor have been largely concentrated. Electricity with its

wide adaptability lends itself to forms of portrayal totally new in their variety and beauty. Through this medium have been evolved many of the elaborate and complicated displays which characterize numerous modern productions, with their wide diversity of effects obtained, rapid changes of settings and furnishings, and vivid depiction brought out by swiftly changing color schemes. With a simplicity that hides the intricacy of mechanical detail, natural phenomena are simulated in the reproduction of scenery, sound and light by means of electrical apparatus with a remarkable accuracy of form, color and motion, illusion of relief, and verisimilitude. American Electric Art, if it may be so termed, is surely exemplified in its highest development as the servant of the Drama.

But the great progress made through electrical achievements in staging vividly to-day the big productions, as they are called, has been attained only after the solution of many difficult problems by thorough study of the requirements and repeated experiment on the part of the scientific and engineering forces of a company like the General Electric Company, which has developed and perfected many of the finest electric appliances for the theatre now in common use.

It is not so many years back that the revolution in imitative art on the stage was begun. Conventional methods almost from the time of Shakespeare down, which either fell far short of representing the original or exaggerated it absurdly or fantastically, were gradually relegated to the storehouse like discarded properties, doomed for the most part never again to make an appearance.

The make or break of a scene often depends on the

distribution of the stage lighting. As if pushing at once to the van, electric illumination, the first innovation, was ushered to the front; electric footlights, then borderlights and strip lights appeared in the proscenium. These lights are also adaptable for suspension in the flies. Usually they have independent control at the switchboard, so that any angle of the stage may be instantly lighted or obscured. Often the scenic value of many of the best plays is so enhanced by the skillful manipulation of such lights that the striking effects secured play no small part in meriting the enthusiastic approval of the public and the critics.

There is something in human nature that responds to the geniality of light, and in many instances people may be attracted to a particular theatre by sheer force of brilliant illumination. Thus the attention-compeling value of the exterior of the playhouse has been greatly augmented by bright electric lighting and signs announcing stars. The same truth holds in the interior, where incandescent lamps have been employed extensively; and since the introduction of the recent metal filament lamps, notably the Mazda, greatly improved light has been obtained with much less current. The new vertical carbon flame arc lamp produces a flood of dazzling golden light and finds a place in the exterior lighting scheme. In many instances it has been applied successfully to the lighting of foyers and auditoriums; although, in general, this service can better be rendered by the intensified arc lamp, which, besides dispersing light approaching daylight nearest of any illuminant extant, readily lends itself to artistic designs and the use of opalescent glass for aesthetic diffusion of light. Naturally, the entire lighting sys-

tem, including the red exit lights, is under group or sectional control.

When an actor springs into the limelight, a "star" is nurtured under the kindly rays of the spot light. Furthermore, through this lens arc lamp, an otherwise obscure picture looms up in distinct or elaborate outline of color and borrowed detail; the brush of the artist is completely transformed by the work of the electrician, and the art of the player is given an adequate atmosphere for fitting artistic expression. Earlier lamps of this kind were often guilty of serious distortion of form; but experts in optics have now rectified lenses by improving their curves, have spaced them accurately, and have balanced their divergencies in refractive and dispersive quality. The iris shutter, designed to fit standard lens lamps, frequently heightens the effect by enlarging or reducing the spot to the exact size desired on the screen or scenery. The light may be projected at any angle from the upper galleries, the flies, or with vertical rays from under the stage, as in the case of the serpentine dance. Apparatus suitable for portraiture, interiors or landscapes may be chosen, and play pictures with a veritable semblance of natural beauty and grandeur made to move with charming sequence before the view of the audience.

The interchangeable color effects, so essential to the successful staging of modern plays, are largely the result of the flood lamp, handled from any obscure part of the stage. The whole stage may be enveloped with a flood of light by this lamp—the warm, glowing, reddish-yellow light of sunset, or the cold, weird, bluish light of moonlight.

No part of the electrical equipment within the

theatre is more necessary than the dimmers. This apparatus controls the entire illuminating and decorative scheme of the playhouse, both on the stage and in the auditorium. They are built upon the unit system and consist of a series of plates which embody resistance elements. The illusion of the advance of dawn, creeping slowly over the foothills and giving birth to the morning, or the retreat of the day, as the light mellows and gradually steals away in twilight and dusk at evening, are simulated with wonderful likeness and entrancing effect by these devices, frequently in conjunction with the flood lamp.

For making connections at various points of the stage there are numerous accessories, many of them portable and all adapted to assist in making rapid changes. Among them may be mentioned the portable plug box, or "spider," having a number of receptacles for the insertion of several plugs attached to wiring, which may lead to various parts of the stage in different settings; floor pockets and wall pockets for making connections to operate spot lamps, flood lamps or motion picture machines; interchangeable plugs, pin plug connectors, etc.

Moving picture machines are operated by direct current, because it delivers a clearer, whiter and steadier light on the screen with a minimum number of amperes in the arc. Yet even where direct current is available, often it can be used only at high cost because of heavy rheostatic losses. By use of a mercury arc rectifier set, alternating current may be changed to direct, and the better operating results secured at the lower cost.

The mechanical appliances that have been introduced on the stage are almost legion. Many of these have been arranged for operation by power from elec-

tric motors. Curtain hoists are now driven in this manner. One has but to witness a production in the Hippodrome to realize the vast amount of intricate mechanism that enters into the business of spectacular entertainment, where electricity and electric power solely have made possible many of the astounding effects obtained.

In passing, I should not fail to point out a few of the little electric servants of the theatre. In the dressing-room there is the electric cosmetic heater; the electric glue pot for use on the stage in repairing scenery and elsewhere; the portable electric luminous radiator, which may be placed in dressing-rooms or box offices during periods when the regular heating equipment is not in operation.

One of the most recently developed and important adjuncts for the theatre is the ozonator. It represents the concrete result of investigations and experiments extending over a period of years, and its purpose is to deodorize and sterilize the atmosphere in an auditorium, extirpating smoke and foul air. The essential factors comprise a transformer to supply voltage of a value sufficiently high to produce ozone when it is applied to the generating units. Above the transformer rests the ozonizer proper. This consists of a number of glass tubes, the outside of which have a metallic coating and through the inside of which, separated therefrom by a small air gap, is placed an aluminum tube.

One high voltage lead from the transformer is connected to the outer coatings of the glass tubes and the other to the inner aluminum tubes. When the voltage is applied, a violet electrical discharge takes place between the inner side of the glass and the aluminum

tube and changes the oxygen into ozone. The small but powerful centrifugal blower mounted on the top of the case furnishes air to the ozone chamber; i.e., through the generating units and the screen and so into the auditorium, thus incuring a complete circulation of ozonized air throughout the house.

POSTSCRIPT

Vaudeville Situation Clarified

In the various chapters devoted to the careers of Messrs. Keith, Albee and Murdock the writer has dwelt on the mode of business procedure of these gentlemen, wherein they avoid publicity until all that is aimed at is achieved. While the gentlemen were at work on their "Checkerboard" the writer watched the game with confidence that the interests of the gentlemen composing "the United Booking Offices" were too safely guarded, and the men themselves too strongly intrenched to permit of any "war" such as has been expected. For several months the daily press throughout the country has chronicled the various phases of this unique situation, but the facts are simple enough.

Once more the conservatism of B. F. and Paul Keith, the persistency of Edward F. Albee and the manipulative genius of J. J. Murdock have prevailed, and the men who have labored so intelligently to elevate and systematize the vaudeville business in this country are now truly in absolute harmony.

It may be stated at the outset that the consummation of this latest and most momentous "deal" means the end of all efforts to extend the Orpheum Circuit east of Chicago, and the Palace Theatre, now in the course of erection at Forty-seventh Street and Broadway, will be under the control of Mr. Keith—if vaudeville is given on its stage.

B. F. Keith has purchased the Percy G. Williams circuit of vaudeville theatres in New York, and by the consummation of a deal with Messrs. Meyerfeld and Beck of the Orpheum circuit, Mrs. C. E. Kohl of Chicago and Max Anderson of New York has clarified the vaudeville situation and brought about the biggest combination of interests known in theatricals. It involves millions of dollars and by the purchase of interests in each others' houses East and West practically makes a gigantic combination of all the high-class vaudeville houses of the country. In bringing this about, Mr. Keith, with his associates, E. F. Albee, A. P. Keith and John J. Murdock, come into complete control of the high-class vaudeville situation as far west as Chicago. The theatres purchased by Mr. Keith and his associates have a valuation of about $4,000,000. The profit to Mr. Williams being about $1,250,000. West of Chicago the Orpheum circuit, under the direction of Morris Meyerfeld and Martin Beck, will have control.

During the past few months there have been innumerable rumors in regard to the vaudeville situation and the disposition of the Williams theatres in New York. The Williams houses include the Colonial Theatre, Broadway and Sixty-second Street; the Alhambra, Seventh Avenue and 126th Street; the Bronx Theatre; the Orpheum Theatre, Brooklyn; the Greenpoint Theatre, the Bushwick, the Crescent and the Gotham—eight theatres in all—the last two being at present devoted to stock.

It was generally understood in theatrical circles that Mr. Williams was about to dispose of his theatres, but until now the name of the actual purchaser was not

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given out officially; in fact, it was only recently that Mr. Keith's name was mentioned at all, notwithstanding that negotiations were begun in Miami, Fla., where Mr. Keith spent the winter, many weeks ago. In taking over the New York theatres he has associated with him Mrs. C. F. Kohl of Chicago and Max Anderson of New York, and his associate vaudeville managers in the East, James H. Moore of Detroit, M. Shea of Buffalo, Harry Davis of Pittsburgh, and Messrs. Diment and Duffield of the Canadian circuit, all of whom will be large stockholders in the newly acquired New York holdings. This is the closest amalgamation of interests that has ever been attained by the high-class vaudeville managers of the country. The bookings of the B. F. Keith circuit and the Orpheum circuit, reaching from the Atlantic to the Pacific Ocean, will all be done together in the Putnam Building, New York, until the new Palace Theatre is completed. It is stated that the same and even a more liberal policy will be adopted both in the character of the shows and the remuneration of artists. In taking over the Williams circuit, no change will be made in the personnel of these houses. Mr. J. J. Maloney, Mr. Williams' right hand man, is already engaged to continue with Mr. Keith.

The lawyers engaged in the transaction were Maurice Goodman, attorney for the United Booking Offices; John F. Cronan of Boston, for Mr. Keith; Studin & Sonnenberg of 55 Liberty Street, for Messrs. Meyerfeld and Beck, and Geo. H. Trude of Chicago, representing Mrs. Kohl.

Mr. E. F. Albee, general manager of the Keith interests, said in regard to the new combination: "Mr. Keith and his associates and Messrs. Meyerfeld and

Beck of the Orpheum circuit have been striving for weeks to bring about an arrangement by which it would be possible to continue the friendly relations that have been enjoyed for the past twelve years between Messrs. Meyerfeld and Beck of the West and our people of the East. Both sides have worked diligently and earnestly to attain this end, and now feel that we have clarified the entire high-class vaudeville situation from coast to coast. The East and West will work absolutely together, having interests in each others' theatres, and with their booking offices all on the same floor. Mr. Keith will have the entire control and management in the East and Messrs. Meyerfeld and Beck west of Chicago. I might say that these negotiations were commenced the first part of the year in Miami, Fla., where Mr. Keith is staying, and considering the magnitude of the deal, involving all the large interests of high-class vaudeville, including nearly two hundred theatres from the Atlantic to the Pacific, we were fairly successful in keeping it quiet. There is no question that the new condition will be of great advantage to everybody—the managers, the public and the artists—as both the East and the West will book together, the artists will be able to secure long time contracts and vaudeville will see the greatest acts the world contains. Both the East and West have already worked on very liberal plans and there will be no retrenchment. It is the intention of both Mr. Keith and Messrs. Meyerfeld and Beck to work along the most liberal lines and in the greatest harmony. There will be no conflict in booking, in management or in territory.

Mr. Meyerfeld, speaking for Mr. Beck and himself, said: "It has always been our fondest desire to bind

the East and West together in a more substantial way than we have previously worked under. The consummation of the deal just put through by Mr. Keith and ourselves is a happy solution of our difficulties, and is most satisfactory to us in every respect. The situation as far as territory is concerned is no different than it was before, but by buying interests with Mr. Keith and in other ways tying our interests more closely together we have accomplished something for which we have been working for years, and the public and artists will reap the benefit as well as ourselves. We are all men who have practically brought the high-class vaudeville business to its present high standard, both sides owning and controlling large theatrical interests thoroughly established, and we feel that the fruit of our labors during the past thirty years have been consummated by the arrangement we have entered into. Both Mr. Beck and myself feel that it is ideal for the future success of vaudeville. We have all our positions laid out and as far as we can see nothing but good results and harmony can prevail."

And now one word about the retiring manager who, in a single decade, built up a vast chain of high-grade theatres, the sale of which involving between five and six million dollars has solved the most intricate vaudeville problem in amusement history.

Percy Williams a little over a decade ago came modestly and inconspicuously into the vaudeville arena. Starting with one small theatre in Brooklyn, he assumed a policy so aggressive and maintained a standard so high that in three years time he became the leader of what was called imperial vaudeville.

Percy Williams' extraordinary success was due to

his uncompromisable stand as to the character of the programs offered in his theatres. The idea that he could present in half a dozen theatres in Greater New York a series of weekly bills costing in each instance from thirty-five hundred to five thousand dollars, and none of these conflict was the source of amazement to all of his colleagues, but that he prospered is best shown by the sale price and by the known fact that he retires perhaps the wealthiest showman of his time.

With the vaudeville situation practically in the control of the master mind who originated and refined it, a figure of considerable importance looms up on the horizon in the person of A. Paul Keith, the son and active associate of the man whose fondest dream is now realized.

Elsewhere in this volume a chapter is devoted to the part likely to be played in the next generation of the theatre by the sons of our present-day theatrical magnates, and of these none occupy so conspicuous a position as young Mr. Keith, who, thoroughly trained through actual experience and already a millionaire on his own account, will undoubtedly continue the aggressive policy of his father, and one can only conjecture as to the holdings in the Keith name a decade hence. There is everything to indicate that the day is not far off when the Keith interests will represent a valuation not far from twenty-five million dollars.

But there is one man in this momentous deal whose name is not conspicuous, in fact barely mentioned, but a man, nevertheless, who is yet to be reckoned with.

MAUD DANIEL
Manageress and Organizer of Comic Opera

WILL M. CRESSY and BLANCHE DAYNE
Vaudeville Stars

This man is Frederick F. Proctor, and like Mr. Keith, he too has a son to whom the writer refers in the chapter above referred to.

Although Messrs. Keith and Proctor are no longer partners in the chain of theatres they conduct, the two are not absolutely separated and both are officers of the United Booking offices, while the Fifth Avenue Theatre litigation is yet in the courts, the present status being favorable to Mr. Proctor.

One must assume that Mr. Proctor, being the only really important associate of Mr. Keith who did not contribute to the sum requisite to purchase the Percy Williams theatres that he was either not invited to do so or else declined to affiliate himself with an undertaking so similar in character to his own present enterprises; but whichever of the two reasons is true, the fact remains that with Proctor in sole control of the Fifth Avenue Theatre and Mr. Keith due to assume a vaudeville regime at the new Palace Theatre, there is yet much need for "the chess board."

Undoubtedly Messrs. Keith, Albee and Murdock fully realize the seriousness of this phase of the situation, and it is the writer's view of a decidedly intricate situation that the new Palace Theatre and its policy will provide the key to the solution of the final problem in what will go down in history as the greatest display of showmanship and business acumen ever recorded in the annals of the amusement calling.

If Mr. Proctor is taken into the big combine, assuming that he wishes the association, either the Fifth Avenue or the new Palace Theatre will become a legitimate playhouse, and the reader will be enabled to decide just which of the two great figures of modern

vaudeville played the best game of chess, when it is revealed finally just what shall constitute the attractions in these two theatres in the Fall of 1912.

If Mr. Proctor elects to remain independent, he is not unprepared for the fray, possessing as he does seven theatres in or near New York, all of which could be turned into high-grade vaudeville establishments over night. Moreover, he has a vast chain of houses in cities of moderate size that prosper amazingly, and at this time is investing enormously in building new theatres in cities where he has already amassed much wealth. But Mr. Proctor did not amass this wealth with high-grade vaudeville, nor is it likely that either he or Mr. Keith will in their time of life indulge in a war that will mean the transformation of their gold-laden moving picture and "pop" vaudeville theatres into the less profitable usage that a war would necessitate.

What is more likely as this volume goes to the presses is an understanding between Messrs. Keith and Proctor, in which case, instead of additional high-grade vaudeville theatres, it is in line with the conservative policy of Mr. Keith to expect him to ultimately reduce the number of theatres where high-grade vaudeville is now given. And the indefatigable camera man may be found to hold sway in half of the new Keith possessions, to the regret of the "boomers," but to the great constructive good of the vaudeville situation as a whole, for New York City is the seat of the war, and the spectacle of all of the Keith and Proctor theatres presenting high-grade vaudeville in competition, while appealing to the artists, who always pray for a war, would sound the death

knell of the most popular style of entertainment since the beginning of time.

Much interest is aroused as a result of the great transaction by the peculiar position in which the several hundred booking agents find themselves, the general impression being that the agent is due to pass for all time.

If such a condition results it will not be because of any aversion to agents; but there are agents and there are agents and the industry is now in the position precisely that the ticket speculators were in when after thirty-five years of toleration their numbers became so large and their behavior so insolent that because of their unbearable conduct as a whole the few respectable members of the craft had to suffer, and now all are without vocation. So it is with the booking agents. So long as they were restricted as to numbers and consisted of men of reputable standing, they were a necessity to the artist and a help to the manager.

It would be a great pity if this class of agents, some of whom have performed great service in the uplift of the field itself, should suffer a disaster, but with the advent of the motion picture craze and the "Pop" vaudeville industry there came brazenly into the presence of the managers a body of unprofessional men wholly without theatrical training. Their insolent attitude when assuming their proprietorship over the souls of the artists they represented became so intolerable that it is not to be wondered at that the "man who buys the goods" would welcome the day when such undignified procedure could be ended. The real booking agent is not likely to pass, though it would not be surprising if, with the entire vaudeville busi-

ness of the country conducted from one large office, the potential figures at its head will wish to conduct their business in privacy.

It was only a question of time when the amusement calling would find itself on a plane with other large business industries, hence it is only natural that when the day came that five or six million dollars would change hands in one deal, that day would also be a menace for those who assumed that theatrical business men would remain tolerant of a system wherein the latter often were compelled to submit because of the constant fear of that managerial bugbear, "opposition."

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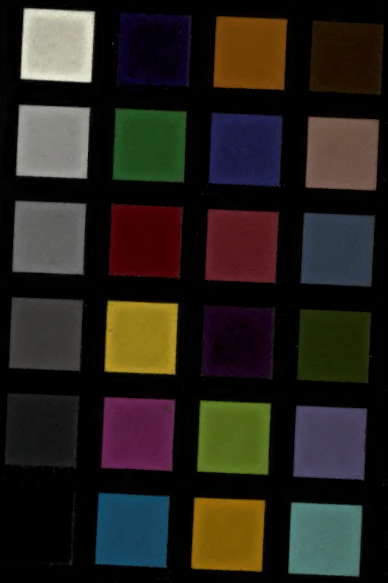
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